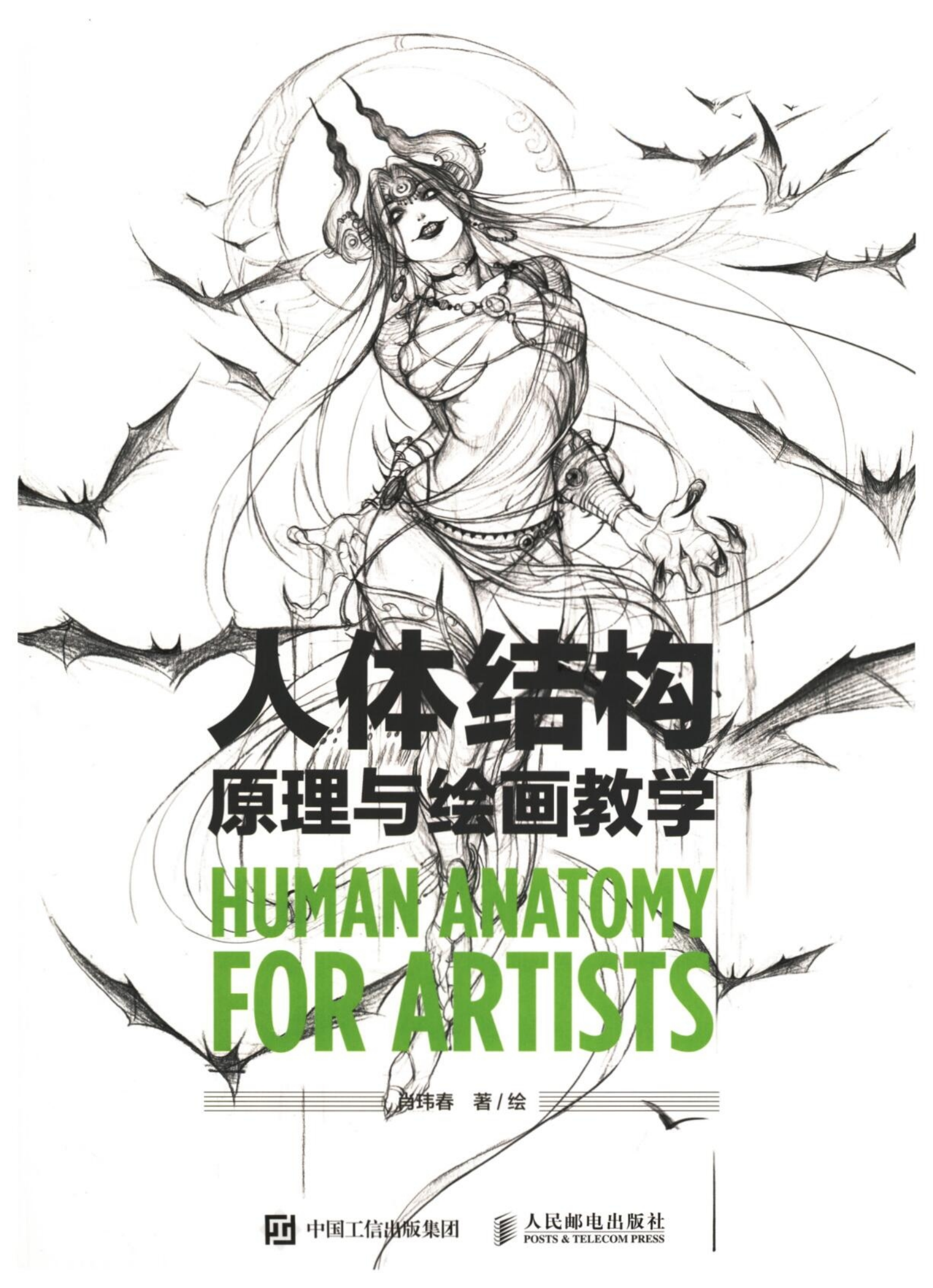




人体结构

原理与绘画教学

HUMAN ANATOMY FOR ARTISTS

岗玮春 著/绘



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Human body structure

Principles and painting teaching

By San Xiao Qingchun / Painted

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The anime human body is an interesting collection, and the characters in different anime works have different character characteristics. And when people draw characters, they often don't know how to use people. To create a character with distinctive characteristics. When learning about the human body, I can't find an entry point for learning.

This book disassembles the structure of the human body, simplifies the knowledge that needs to be mastered to learn the human body, and explains the more difficult structural principles in the human body through simple geometric combinations. reason. The book arranges the process of learning the human body to help everyone clarify the knowledge and abilities that need to be mastered at all stages. If you want to draw interesting anime characters, you need everyone to master them. Do a good job of the basic knowledge of the human body while persevere in practice. And painting practice needs to be loved by everyone sincerely, so that we can effectively practice. I hope everyone can be here. Find your own happiness on the way to painting.

This book is suitable for art students and teachers, practitioners of game animation companies, and game animation hand-painted enthusiasts to learn and use.

◆ Written / painted by Xiao Yichun

Responsible Editor Dong Xuenan

Responsible for printing Zhou Yiliang

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推荐语

一切伟大的创造都以深入了解自我为前提。古语常讲“画鬼最易”，无迹可寻的东西往往可以主观臆造，可是对于“人”的塑造永远是有迹可循的。想要借由“人物”的形象不受束缚地表达形而上的东西，首先要将贴近本质的规律精熟于心。《人体结构原理与绘画教学》为我们提供了起步的基础，详细的、规律性的阐述，帮助我们构建理性的逻辑，指向的却是感性表达的升华与想象力自由放飞。

——清华大学美术学博士、第十三届日本大分亚洲雕塑展一等奖作品雕塑家 孙鹏

艺术这东西，精通难，入门亦难。它太抽象了，何为好，何为厉，全在人心，并无标准答案，需要艺者不断地积累，综合素养越高，作品越深刻。当然，技术必须要过硬，才能不受自己手头功夫的约束，淋漓尽致地表达自我，也更能打动观者。

一部动漫作品，剧情的构架是骨骼，人物的形象是筋肉，动作和画风是血液，传达的思绪是灵魂，相辅相生不可分割。虽然乍看之下与架上的纯艺术不尽相同，然而追本溯源，却是师出同门。画手与艺术家一样，都要具备能够充分表现所绘对象的扎实的基本功和优秀的审美情趣。

欲入此门，首要任务就是了解人的结构，毕竟无论所绘的是神或是鬼，形象都是由人而来的。互联网时代使得更多对动漫感兴趣的人便于自学，但好的教学资源凤毛麟角，能将动漫与人体结构精确挂钩的教材更是少之又少。《人体结构原理与绘画教学》一书，讲解详尽，生动明确，可以看出作者有专业扎实的绘画基础，对人体结构有深入的研究并形成了自己独特的教学方式，即使零基础的读者也能看得懂。热爱动漫，希望学习与投身动漫行业的年轻人，得遇此书，何幸如之。

——中国艺术研究院硕士，中国美术馆、国家大剧院收藏艺术家 张小曼

艺用人体解剖是造型艺术专业的一门必修课，解剖知识对艺术学子来说如建造大厦的基石，而解剖理论书籍则是最为系统化的学习资料，我们熟知的《伯里曼艺用人体解剖》从20世纪70年代以来便一直被学画之人奉为经典。而此本《人体结构原理与绘画教学》更包含了经典的艺用人体解剖知识和时下流行的动漫人物创作两部分，由浅入深地为专业学生以及动漫爱好者讲解人体结构、空间和动态的系统知识。如果说解剖知识看上去是些“死”知识的话，那么唯有把它吃透，才能在创作中不受限制地自由表达，让笔下的人物真正“活”起来。

——清华大学美术学院雕塑系副教授、硕士生导师、金属材料实验室教学负责人、BMW—清华非遗研创基地导师
王轶男

肖舜春的书配图以简约的线条和形状构成，能够清晰而明了地从不同角度展现人体的基本形体特征，直接而准确地传达出书籍所要表达的核心观点，从而使读者能从浅显易懂的教学方法中领悟到解剖学知识。

——知名图书作者兼译者 贵哥

前言

关于画画这件事，每个人都有自己的故事。

对于我来说，画画大概始于孩童时代。那时的我不好好念书，就喜欢在课本上画满密密麻麻的小人，试图让它们演绎各种荒诞的故事，长期乐此不疲。那时画画之于我是最简单的快乐。

就这样，我一直玩耍到了高中才开始接触到专业的美术训练，天天和静物、石膏、人像模特打交道。但画画并没有让我的学业一帆风顺，由于偏科严重，高考两度落榜。后来通过调整和努力，终于在第三次高考后，幸运地被一所有内的重点大学录取。

因祸得福的是，几次失败的经历，冥冥之中增强了我画画的韧劲，获得了原始的能量和动力。我学会了调整自己对待绘画的态度，得到了迅速的成长。

大学的时光美好而又短暂，在这几年里，我接触到了很多有着不同绘画特质的朋友，开始看到绘画更多的可能性，逐渐对传统高考美术以外的新领域进行探索，度过了一段开心画画的日子。

当然，在探索期间也遇到了很多难题，比如透视、结构、人体、构图、设计、风格等。在这个过程中我开始有意识地整理绘画问题，有计划地归纳出解决问题的方法。一段时间后，再次看到整理的笔记，感受到自己在潜移默化中得以成长，知晓自己到底在绘画之路上经历了什么，收获了什么。

当我把这些整理的笔记拿出来分享时，得到了很多小伙伴的反馈，这才发现笔记可以帮助大家解决一些在绘画过程中遇到的问题。我也因此感到很开心，后续就顺理成章地走上绘画教育这条路，一晃过去了很多年。

从最开始的孩童绘画乐趣，到体味绘画路上的酸甜苦辣，以及之后的自我探索学习，这些就是我迄今为止在绘画这件事上的经历。

以后我会选择怎样的路？哪个方向？还会画些什么？我自己也不是很清楚。但这些年这条路走下来，自己对于画画这件事情内心却是越来越笃定。

不知不觉，我教画画有十多年的时间了，在这期间遇到了来自小伙伴们提出的关于人体绘画的各种各样的问题。《人体结构原理与绘画教学》这本书是对于这几年线上线下教学内容的整理，也是对我个人当前阶段的一个总结。希望本书能够给喜欢画画的朋友带来些许帮助。

由于笔者水平有限，疏漏和不足之处在所难免，恳请广大师生同人批评指正。

画画的春哥（肖玮春）

2021年7月

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Chapter One

Body FRAME

第一章

人体 支架

- 01 熟悉、掌握绘制人体支架
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01

Familiar with and master drawing human body brackets

1. The structure of the human body is more complex, including bone pathways, muscles, etc. When many people first come into contact with the structure of the human body, they will be The complicated structural relationship of the body is stumped. This chapter divides the structure of the human body and makes some remarks on the main points of the human body. I hope it can help everyone learn more about the human body.

This chapter splits the scaffolds of the human body, and introduces the knowledge of human scaffolds through some cases. At the same time, it also lists Some familiar and mastered methods of drawing human scaffolds are given for your reference.

The human body has two hundred and six bones and six hundred and thirty-nine muscles, so you have to write them down one by one., It will be a very challenging thing. If we are learning about the structure of the human body. When there is no clear idea, then in the process of understanding the structure of the human body, it is often You will lose your way.

In the face of complex knowledge, we master the structure of the human body first. The step is to simplify the human body, the purpose of which is to facilitate us in the complex. Quickly find the main points you need to master in the structure of the human body.

First of all, let's talk about bone integrity. The status of bone coins in the human body is equivalent to that of a building. Foundation, it is the foundation that supports the human body.

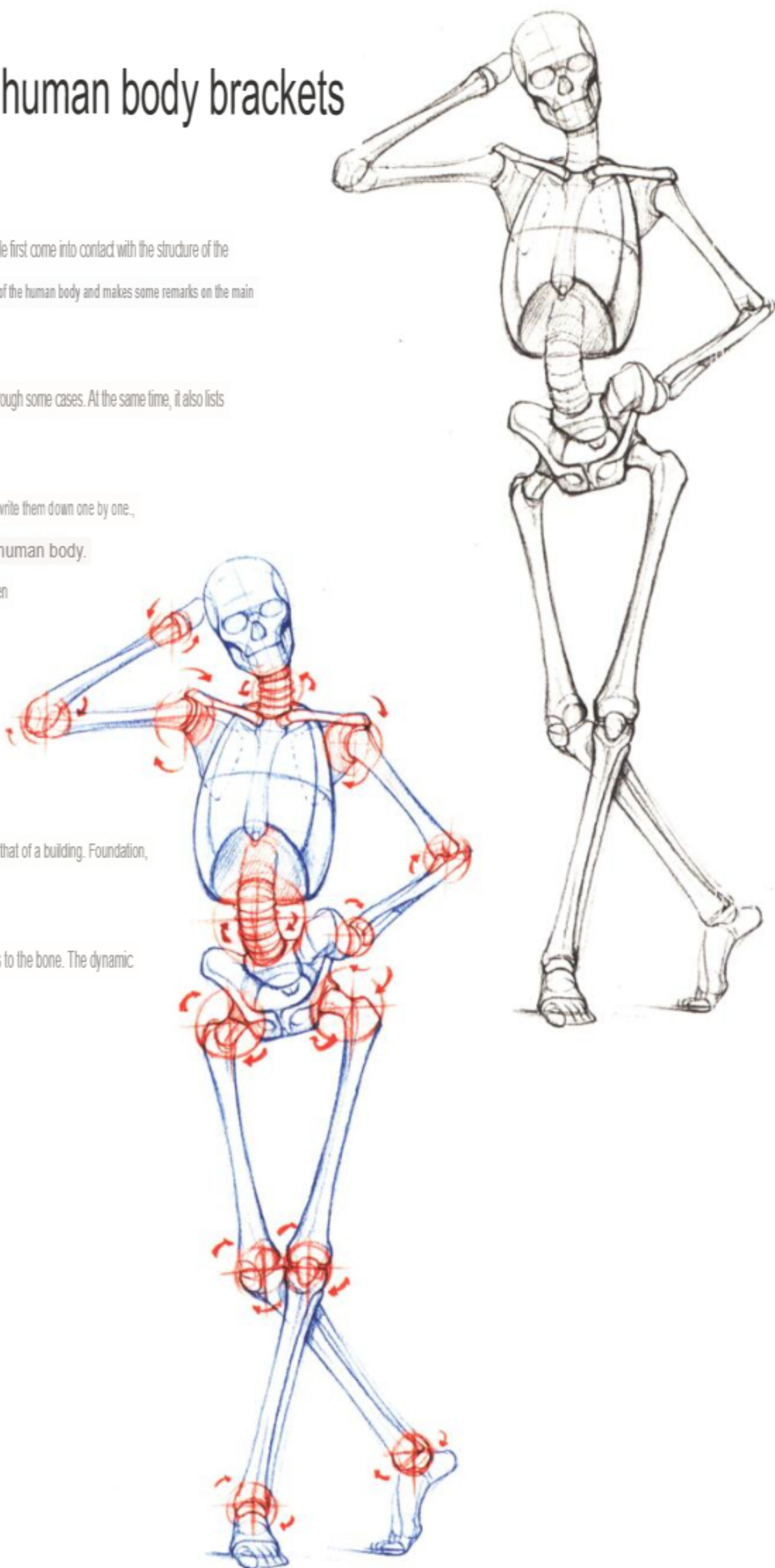
If we want to capture the state of movement of the human body, then the first thing we have to do is to the bone. The dynamic and static areas to which the First Association belongs are effectively divided.

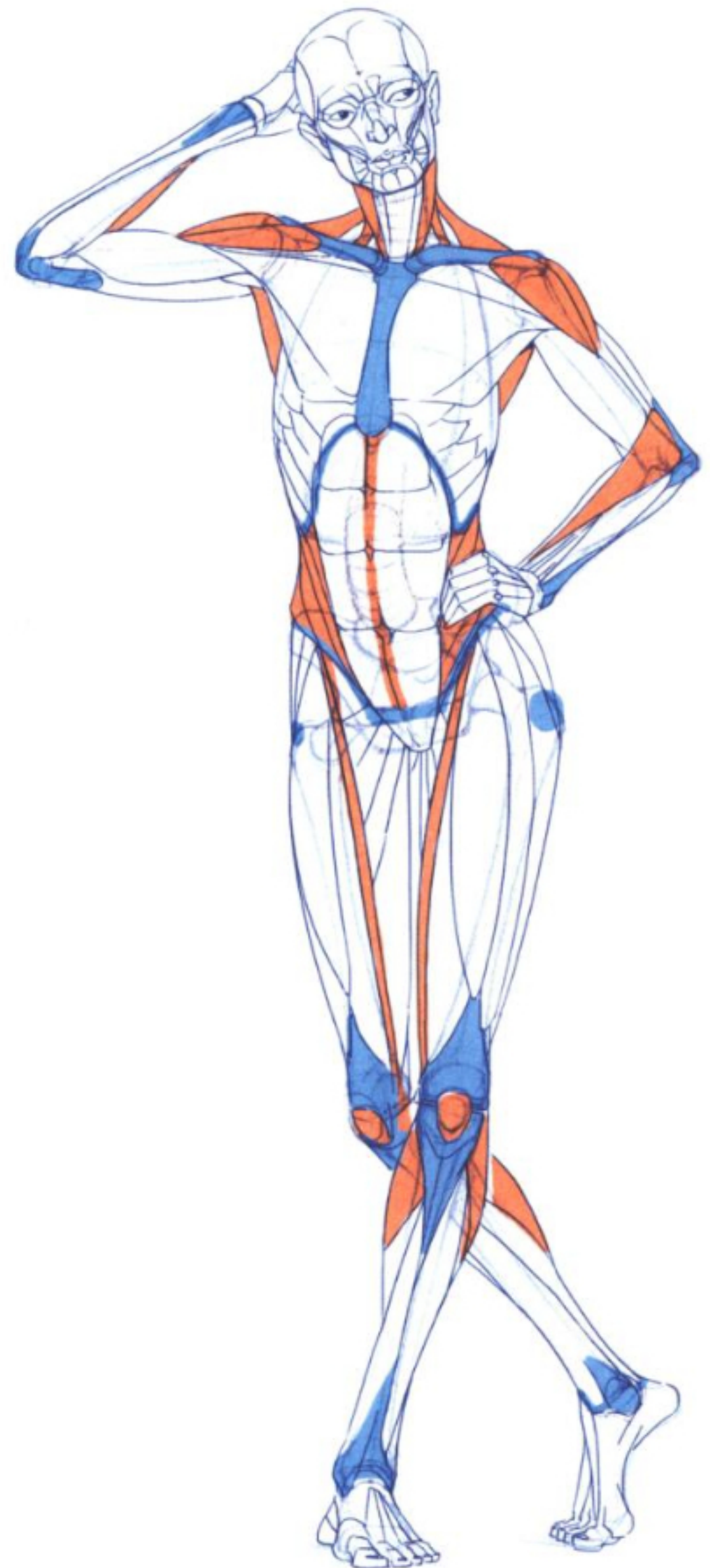
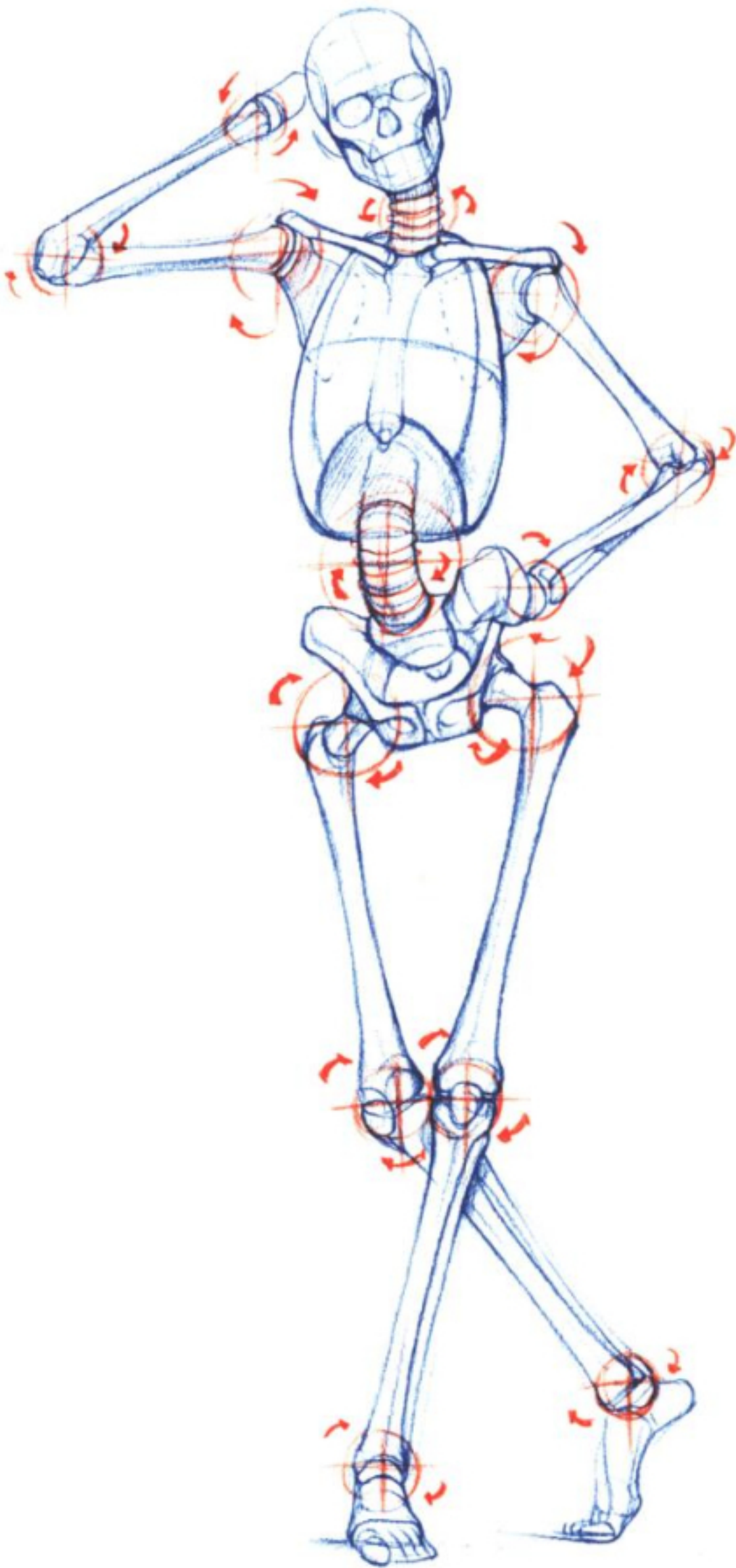
Dynamic zone:

An area with a large range of activities of a bone ship.

Quiet area:

An area with a small or fixed range of bone cheese activity.





By dividing the dynamic and static areas of the bone path,

We can better understand the relationship between muscle and bone association:

Muscles are mainly attached to the growth of the bone tract, and the movement of the bone tract. Movement also depends on the rate of the muscles.

When observing muscles, we can focus on observation ,

Check the joints of the spine, spine, and limbs.

-Stop the muscles.Because when the human body is exercising, the muscles

Meat will be produced as the movement state of the joints changes.

change .

The purpose of our learning about the structure of the human body is not only. It is to understand the bones and muscles of the human body, and more to learn. Will use relevant knowledge to create a satisfactory one. role.

For the creative process of the character, we can simplify it.

Divide it into the following two steps separately.

(1) Build a solid human body bracket.

(2) Shape on this human body bracket.

A human stent not only refers to the bones and muscles of the human body, it also includes the proportion of the human body, the space of the human body, and the human body.

The state of movement of the body.



02

Joints of the human body

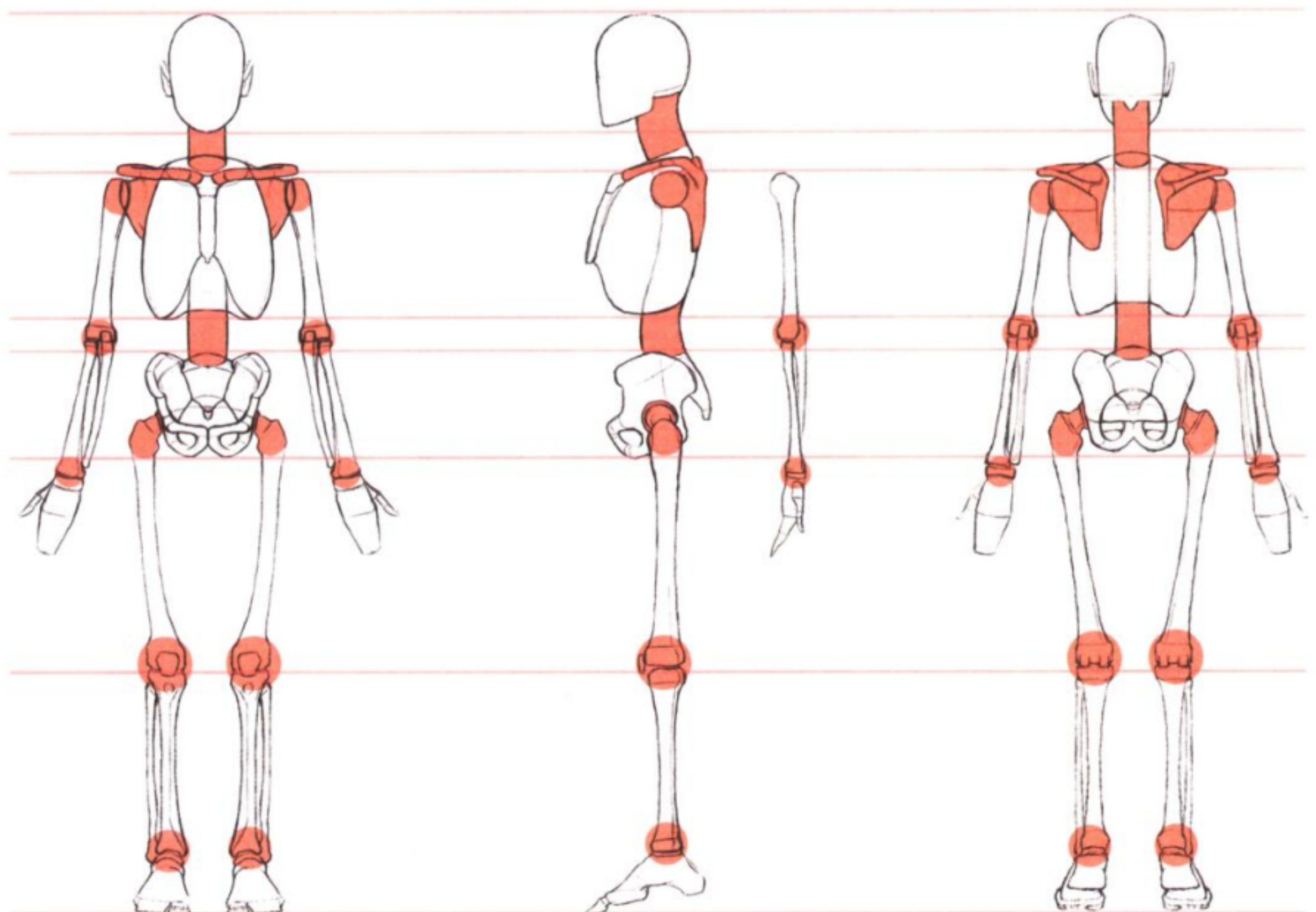
When drawing the three views of the bone path, you need to draw the horizontal reference line first, and then do not draw the front and back of the complete bone disc one by one.

The surface and the back, so that it is easy to focus on all the bone structure seen.

When we recognize bone coins, we need to recognize the shape of bone coins from different angles. Because they are doing different actions.

At this time, the joints of the human body will undergo some changes, which not only requires us to master the different angles of each joint.

Shapes also require us to master their respective laws of movement.





When drawing the joints of the human body, we can move the corresponding joints on our body and feel the movement of these joints.
status.

When you first start to learn the knowledge of bone lattice structure, don't rush to understand the two hundred and six bones one by one. This can easily hit us.,
The enthusiasm of painting. When practicing drawing the three views of the bone road, we can do it appropriately- Simplification of the enemy.

To simplify, you need to highlight the key points. What I want to emphasize here are a few large joints. These joints are mainly distributed in the spine,
On the shoulders, straddle, and limbs, every bend or mid-extension of these parts will directly affect the movement state of the entire character.

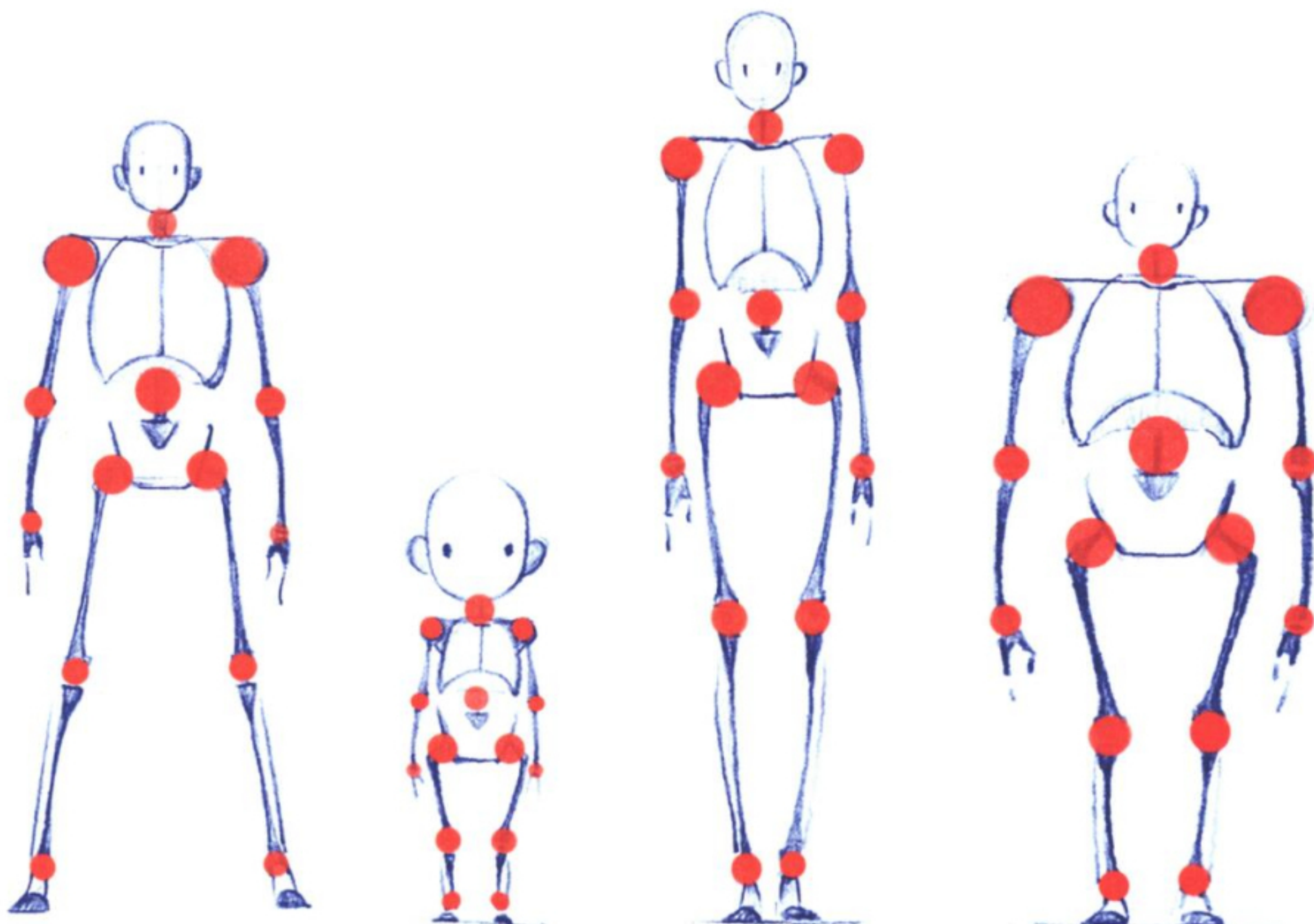
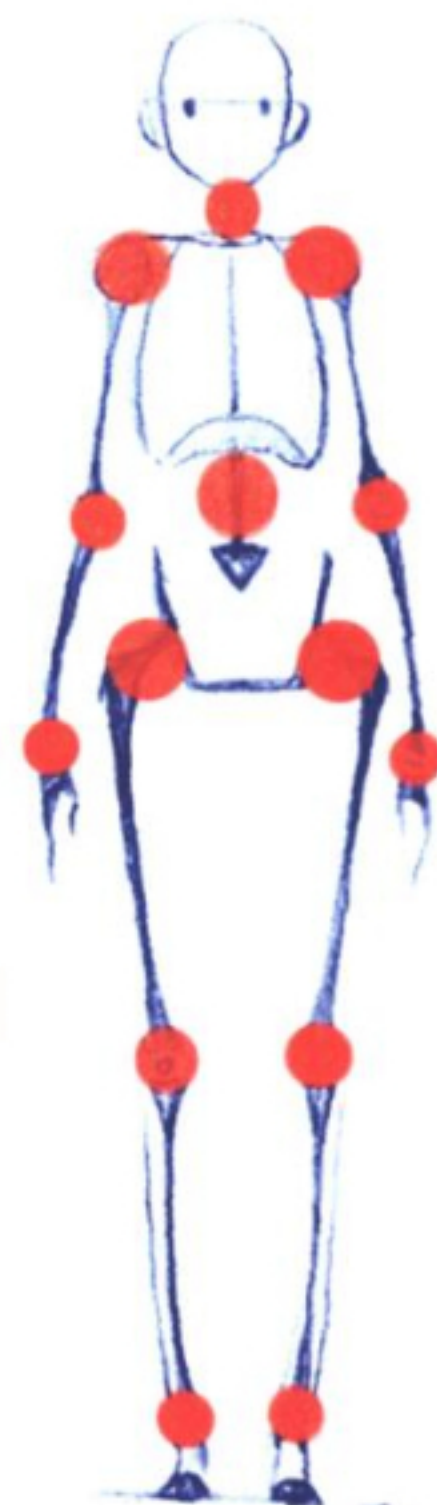
When creating characters, we can also make some capture designs on the joints appropriately. As long as we can master these.
The spatial relationship and motor relationship of the joints, then the design of the capture will also give people a real and credible feeling.

If you want to create a good character, you can't rush to shape the local details of the character. Learn to start from the whole and design the role well.
The overall proportional relationship is the key first step in creating a good character.

Make good use of each joint point of the human body, and by adjusting the size of the joint point and the distance between the joint points, we will be able to do it soon.
Create a character with a unique shape.

In the creation process of anime characters, the proportion of characters is relatively large, and many such anime characters are normal creators. It
is carefully designed on the basis of the body bracket.

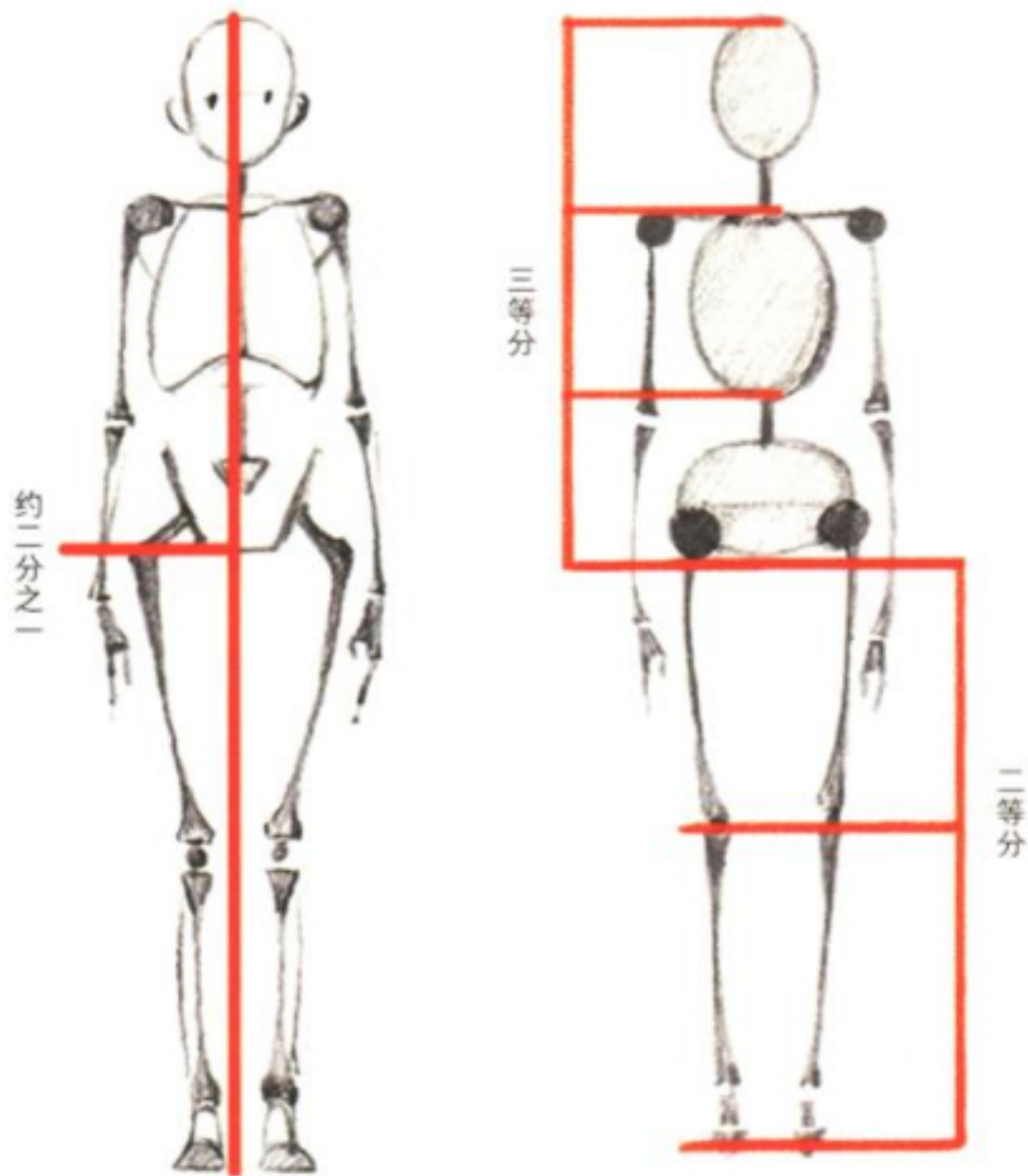
Take a good look at the different human body characteristics in real life and understand the exercise habits of people with different human body characteristics so that we
can. Create a good character on the basis of the human body bracket.



03

The relationship between changes in the proportion of the human body

Simplified adult ratio



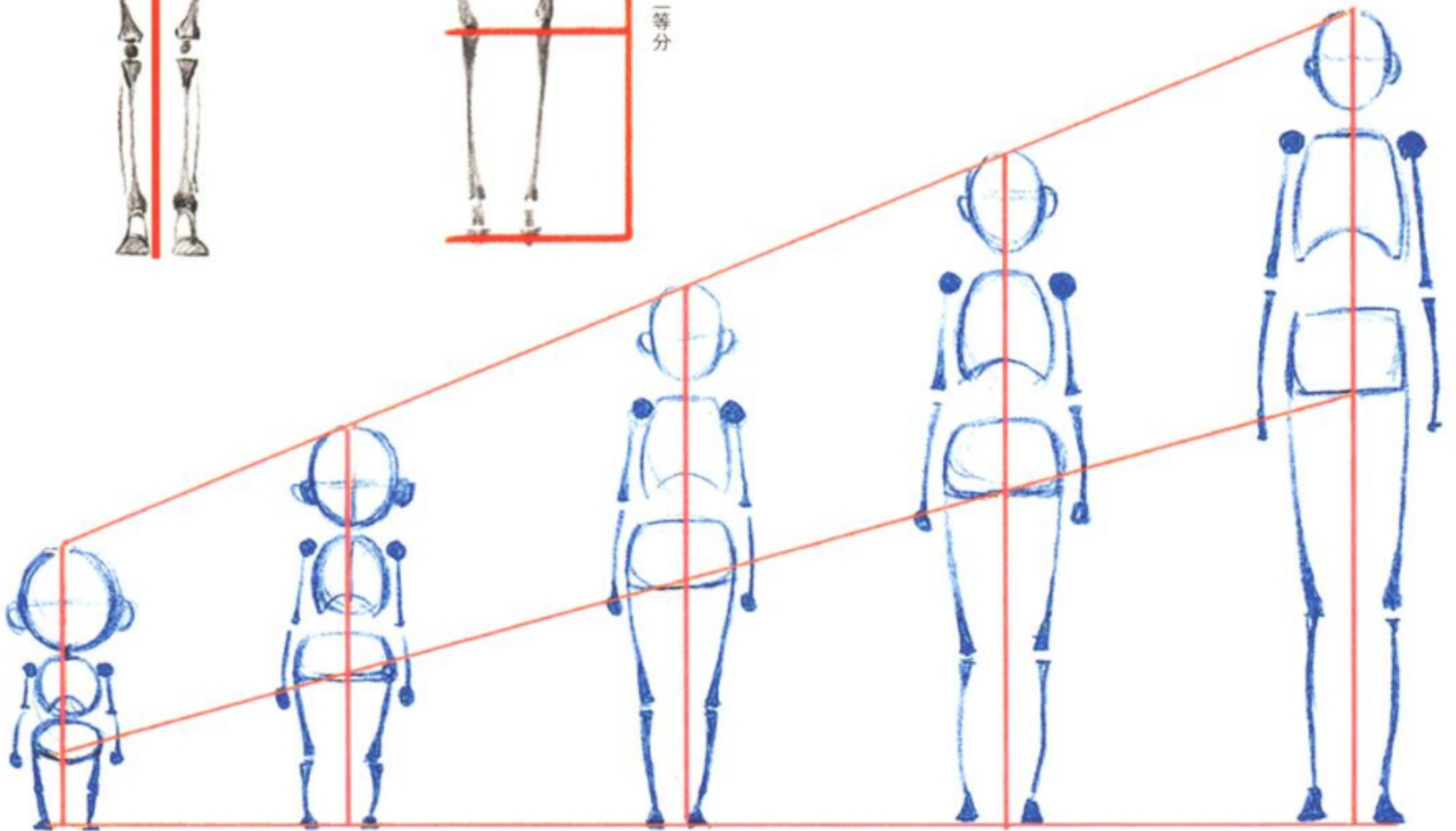
◆ Simple division of human body proportions

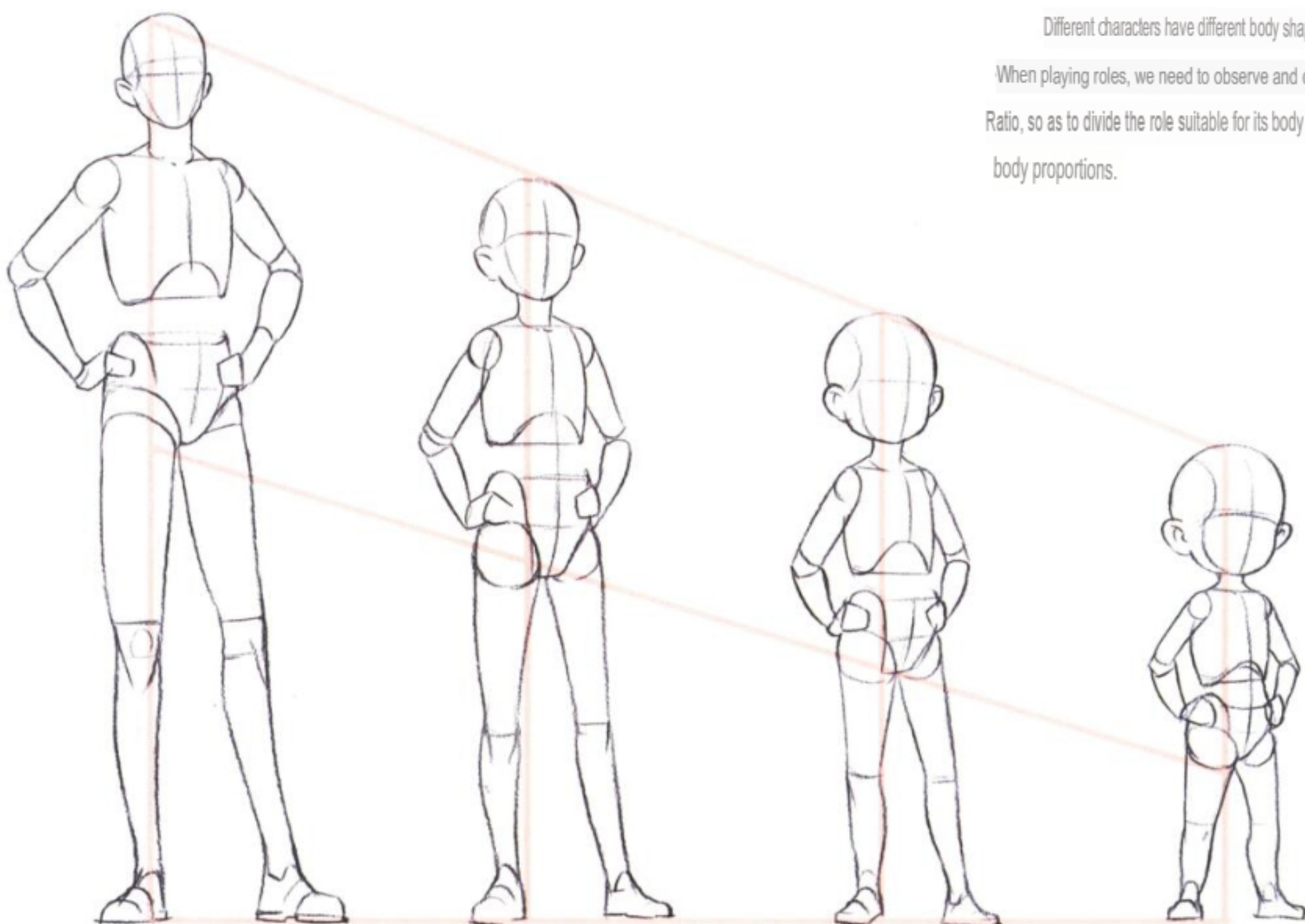
The adult's lower part is almost one-half of the height of the human body. When painting the upper body, divide the three parts of the head and neck, chest, waist, and hips equally. Draw the bottom half. When you are in the body, the two parts from the leg to the knee and the knee to the sole of the foot are divided into two parts.

The human body ratio of people of different ages is different, we can use the above human body ratio

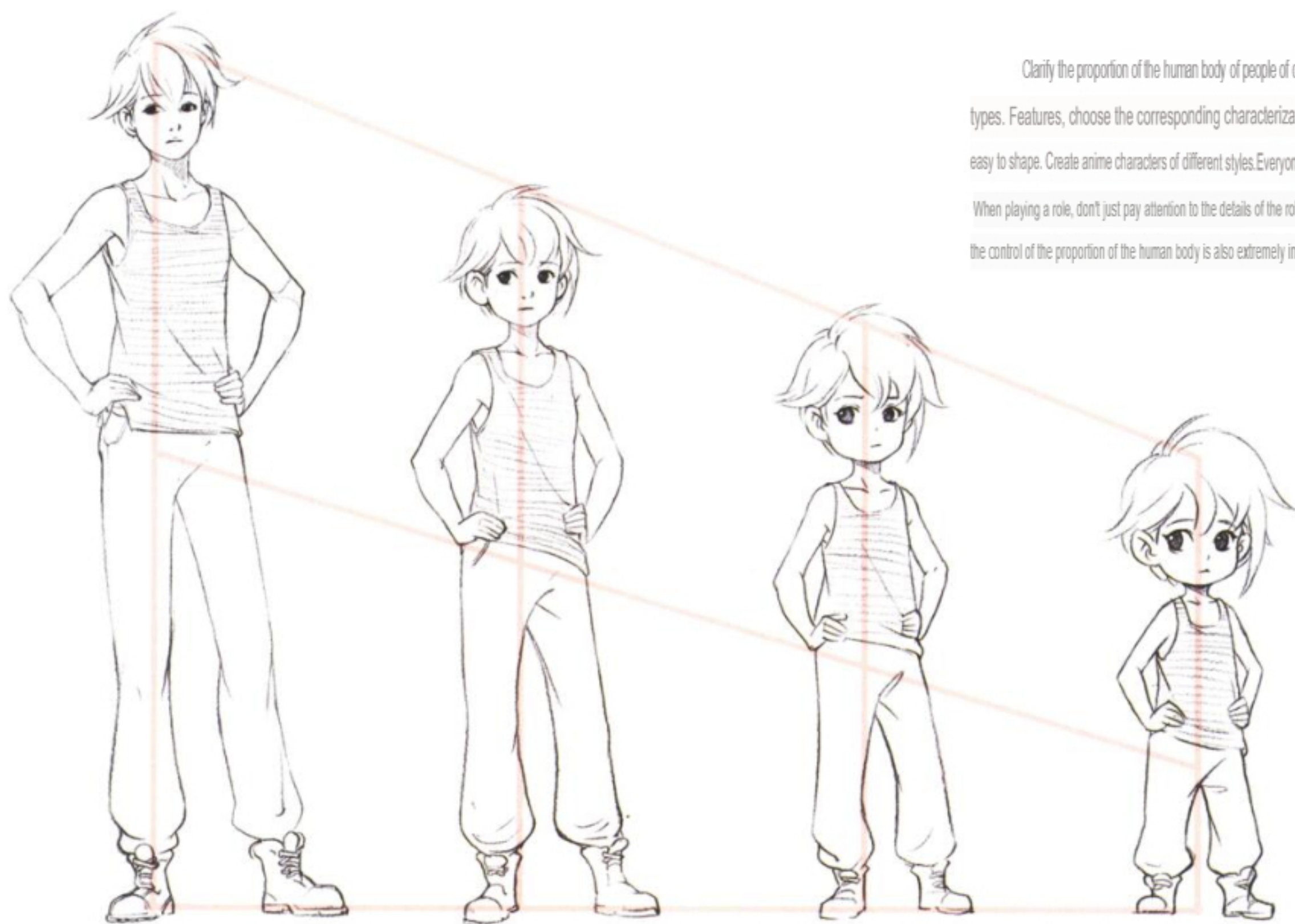
The division method of the example adjusts the height of the line, so as to shape it with different proportions of the upper and lower bodies.

Create human scaffolds of different body shapes.





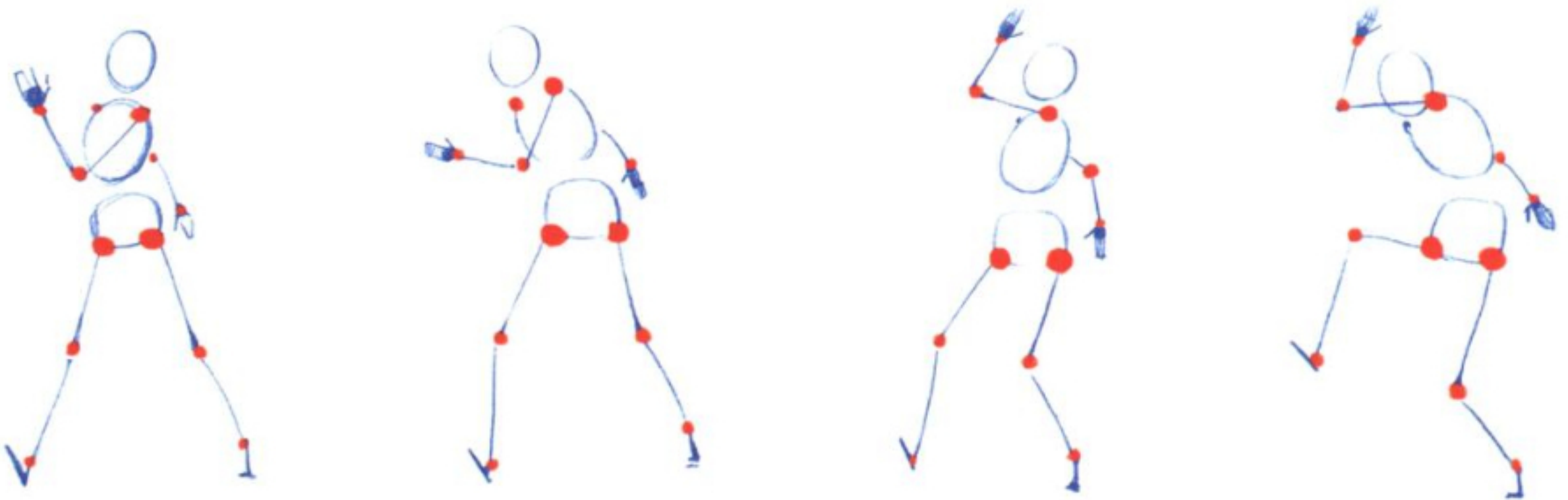
Different characters have different body shapes. In creation
When playing roles, we need to observe and correct more
Ratio, so as to divide the role suitable for its body type Human
body proportions.



Clarify the proportion of the human body of people of different body
types. Features, choose the corresponding characterization method, it is
easy to shape. Create anime characters of different styles. Everyone is creating
When playing a role, don't just pay attention to the details of the role. Painting,
the control of the proportion of the human body is also extremely important.

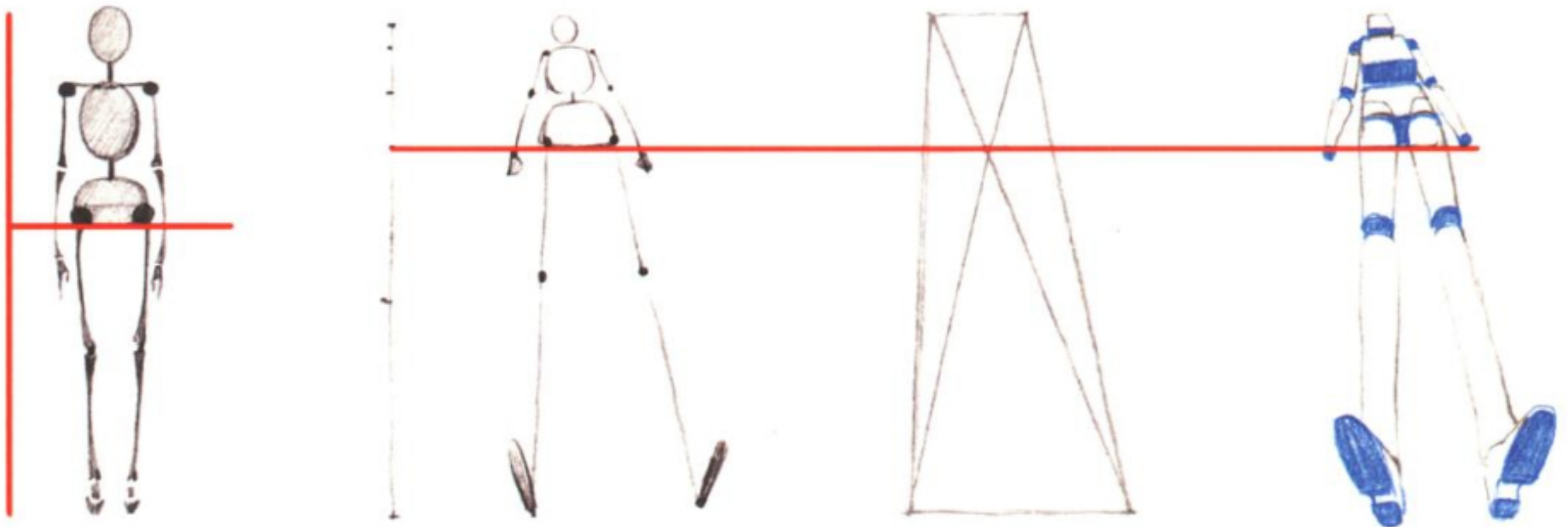
Affected by the spatial relationship, the movement of each joint point of the human body will cause different changes in the proportion of the human body.

To shape the dynamics of the human body well, it is necessary to master the spacing ratio between each joint point of the human body and the size relationship of each joint point through a lot of observation and practice.



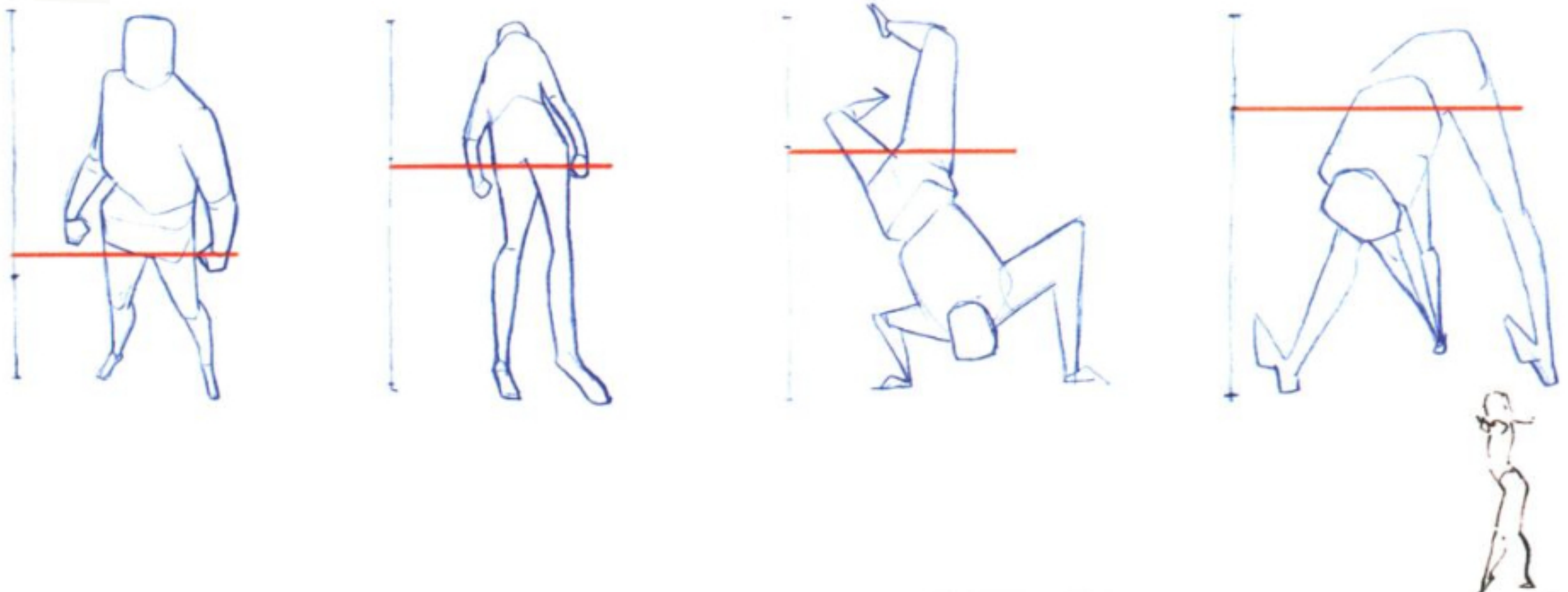
The human body dynamics we usually observe often have perspective effects.

If you want to create a human body bracket with a sense of space, you should first determine the position of the human body file, and adjust the size of the three circles of the upper body and the length of the thighs and calves of the lower body accordingly. Then shape the cross-section of the joint point on each joint point.



Facing the human body at different angles, we can first think of the human body as a plane, and quickly find the position of the human body file, and then the shaping of the human body bracket will become very important.

simple.



04

Drawing exercises for human scaffolds



01

Draw a vertical line to determine the person. The position of the body gear. This step, although it is simple, the position of the gear department. The most that will directly affect the human body. The final body shape.



02

Draw a representation head above the file department. Three of the face, chest, and abdomen. People have different body shapes and move. The state is different, the angle is not the same. The same, will make these three circles. The form changes. Drawing. When using a human stent, pay attention to: Deliberately control the size of these three circles. Small and between the circle and the circle. distance.



03

Find the center of the human body. Line, centered on this line, Draw "work" on the chest and abdomen. Brackets for glyphs and "U" glyphs. This step can effectively shape Out of the torso of the human body.

04

Painted two in Kai Shing and Cross section respectively. A sphere, pay attention to control this. The size of the four spheres, Kai Sheng. The upper sphere is better than the lower sphere. The body is smaller.



05

Take the four balls of Kai Sheng and Tengbe. The body is the starting point to draw the limbs. hand. It's just flush with the waist and knees. Just from the gear to the soles of the feet. Middle position. When painting four limbs. You must control your limbs at this time. length.



06

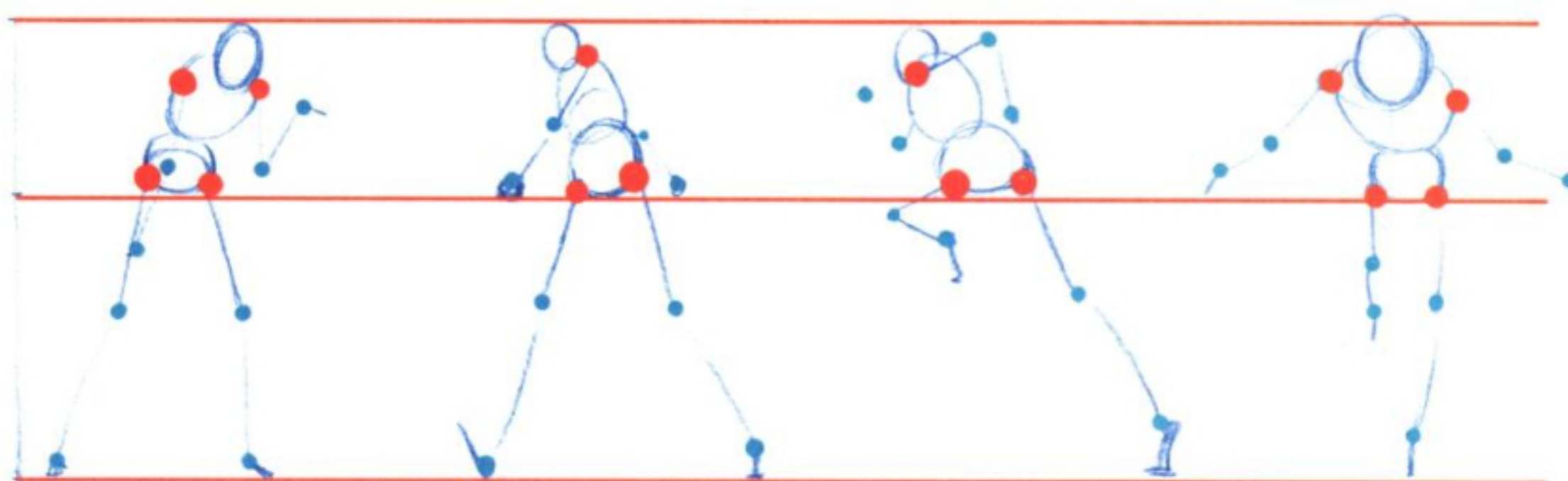
The entire human body bracket can be simple. The ground is divided into dryness and limbs. Determine the position of the file first when drawing. Set, then draw the drive dry and four Limbs, finally refined, human body branches. The frame is drawn.



In order to better draw the human body bracket, we can do some exercises.

◆ Use the same human body proportions to draw human body brackets in different states

- ① Draw the upper body in different states in a reference line with the same proportion of the upper body. Pay attention to controlling the size of the three circles and showing the occlusion relationship between the circles.
- ② Find the location of the four spheres of Fu Sheng and the cross department. Try not to have the same position of the spheres, adjust their size and the distance between them.
- ③ Draw the limbs separately, and pay attention to controlling the length of the limbs and the position of the joints of the limbs.

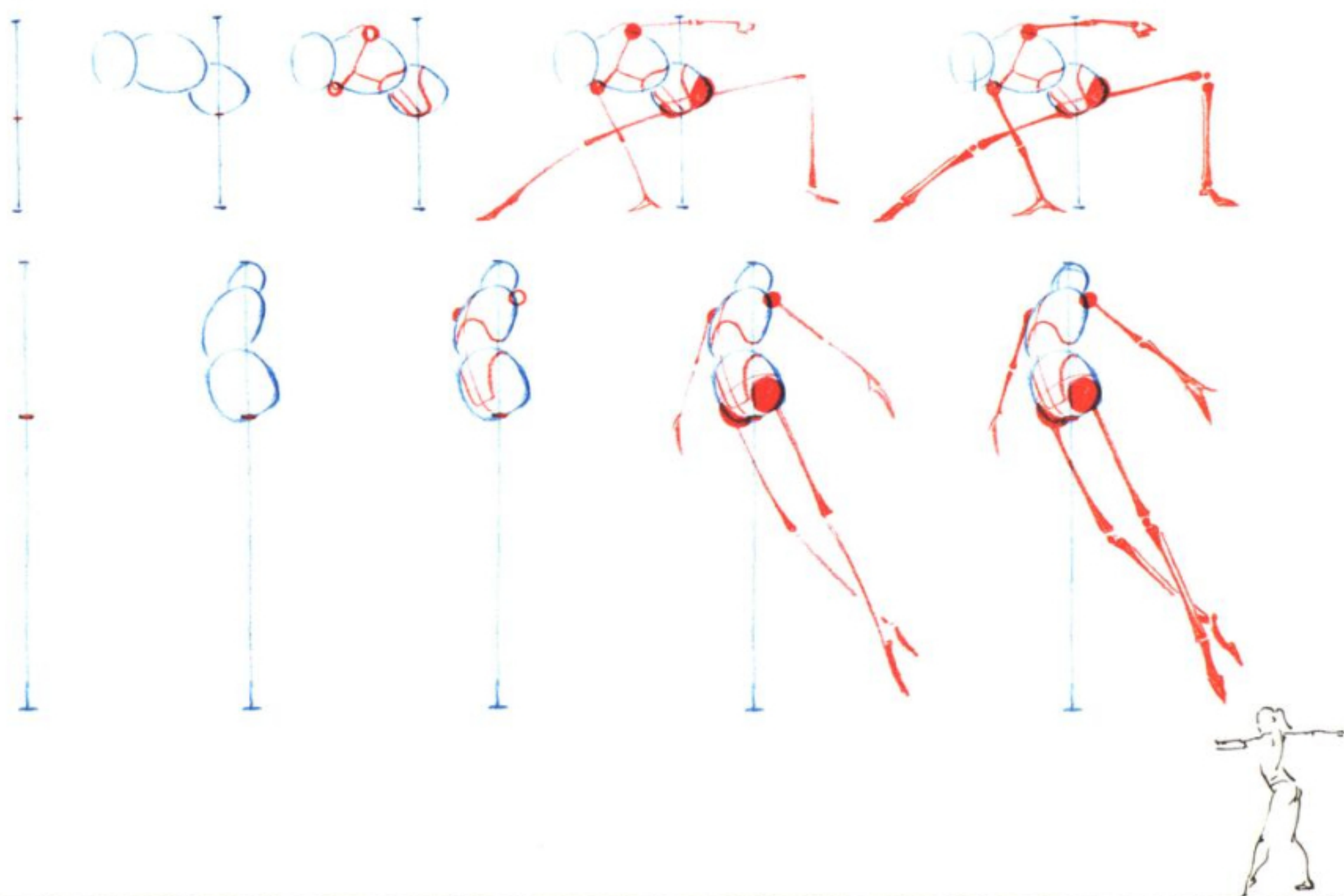


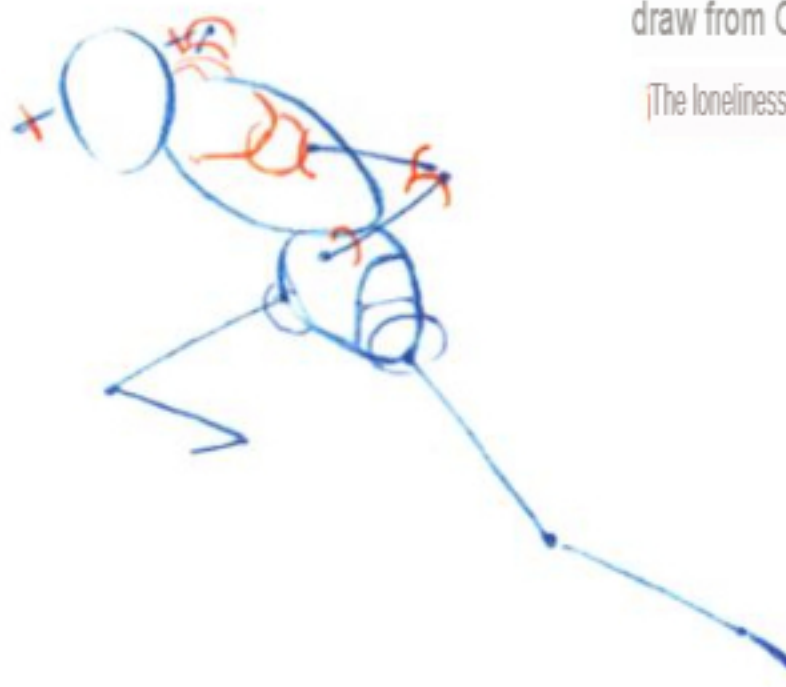
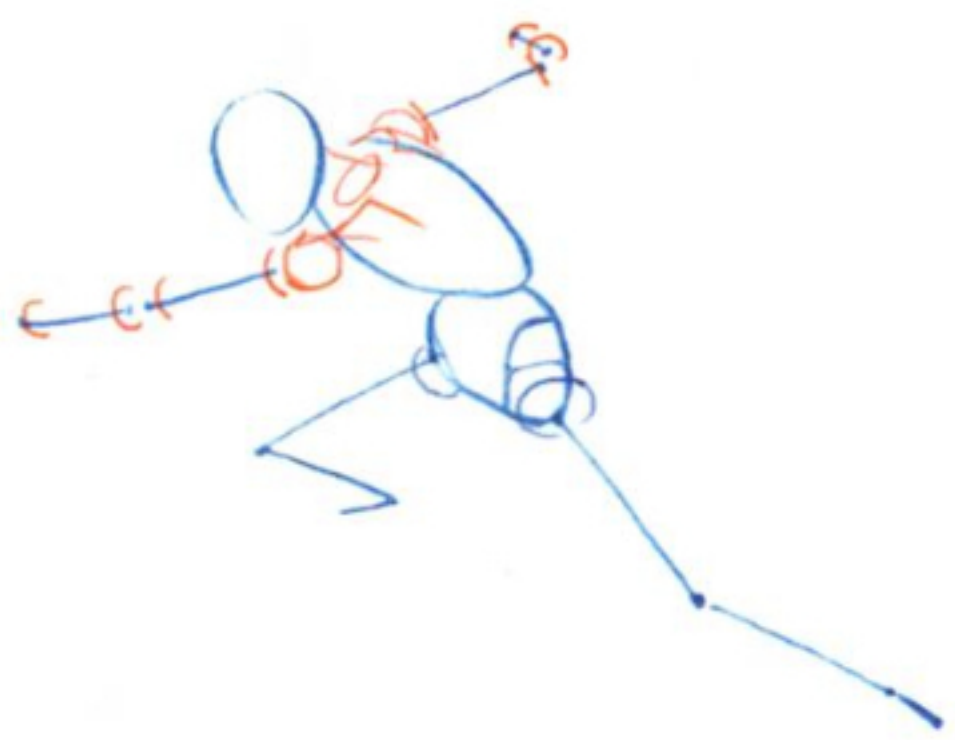
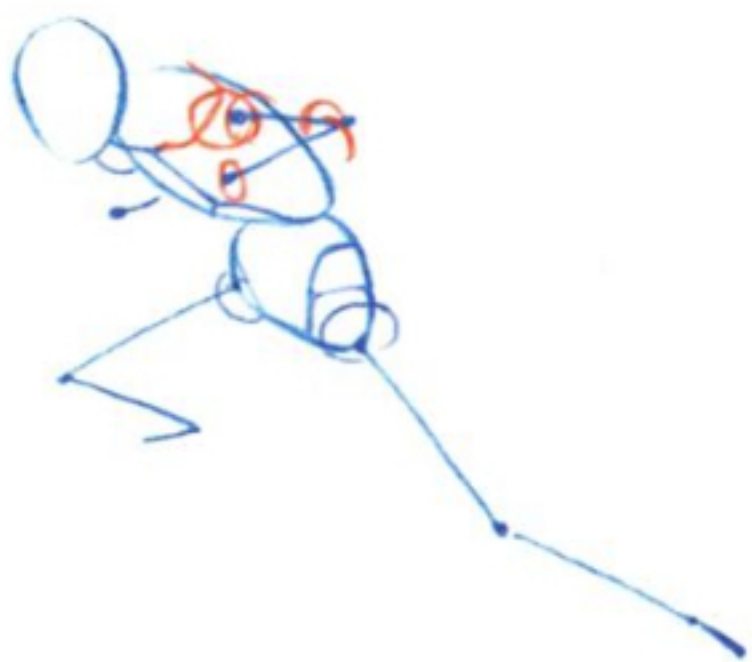
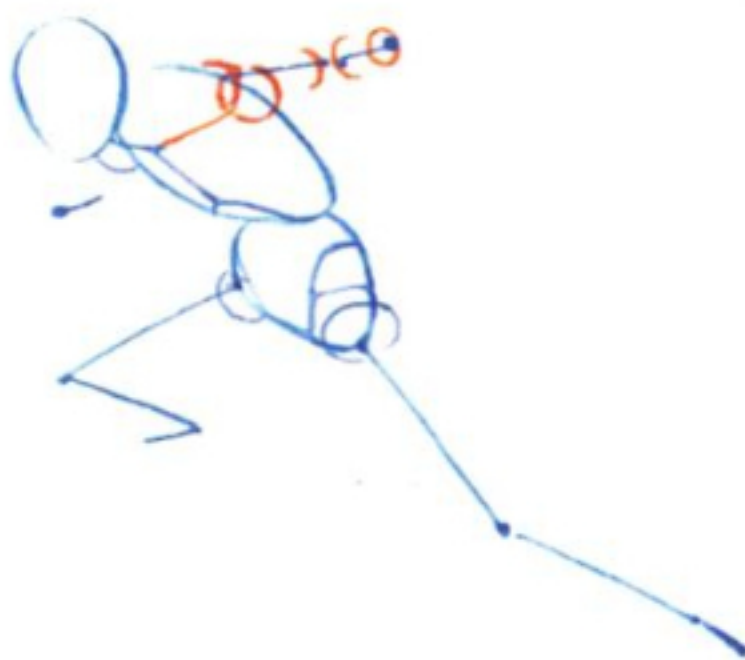
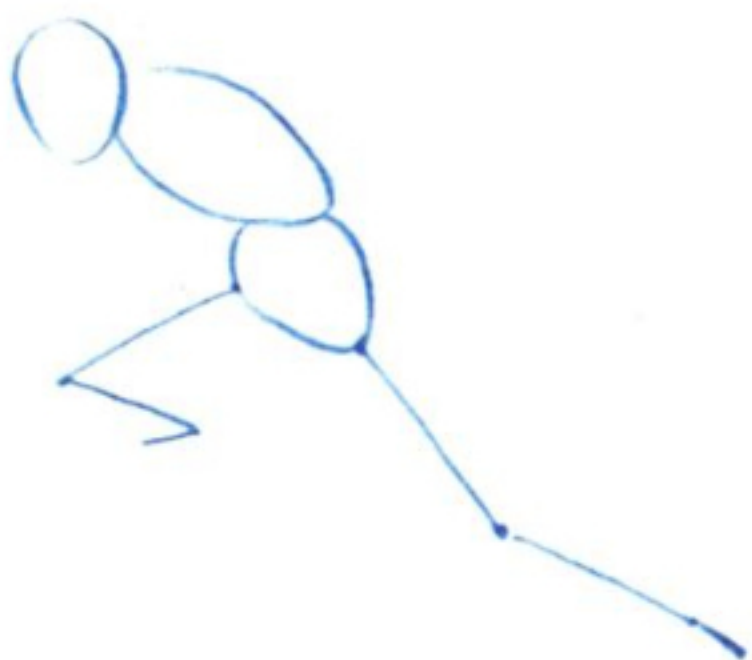
◆ Use different human body proportions to draw different dynamic human body brackets

① Draw vertical lines of different lengths and determine the position of the stop separately.

② Draw three circles in a limited space, draw "Gong"-shaped and "U"-shaped brackets on the chest and span, and then draw two spheres on the Kai Sheng and defense parts, respectively.

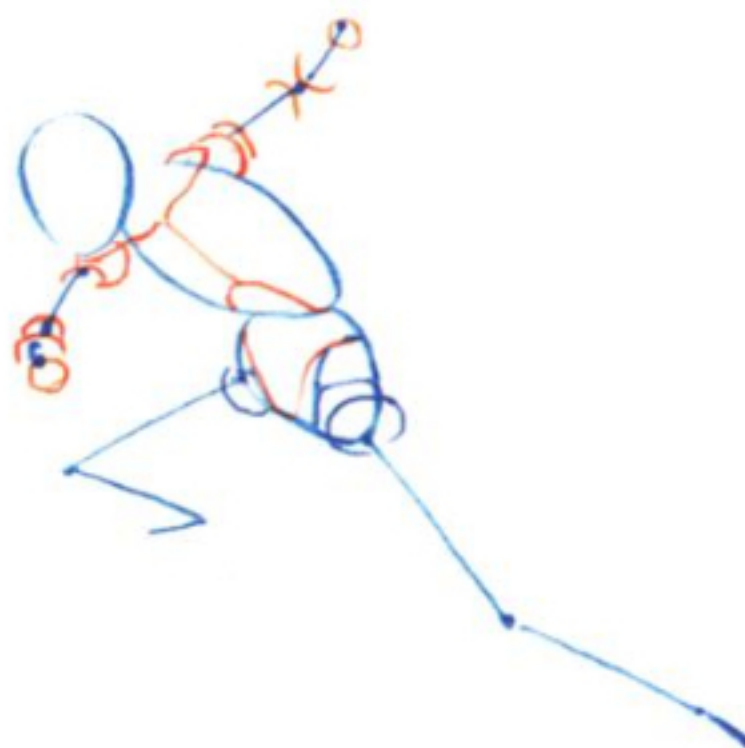
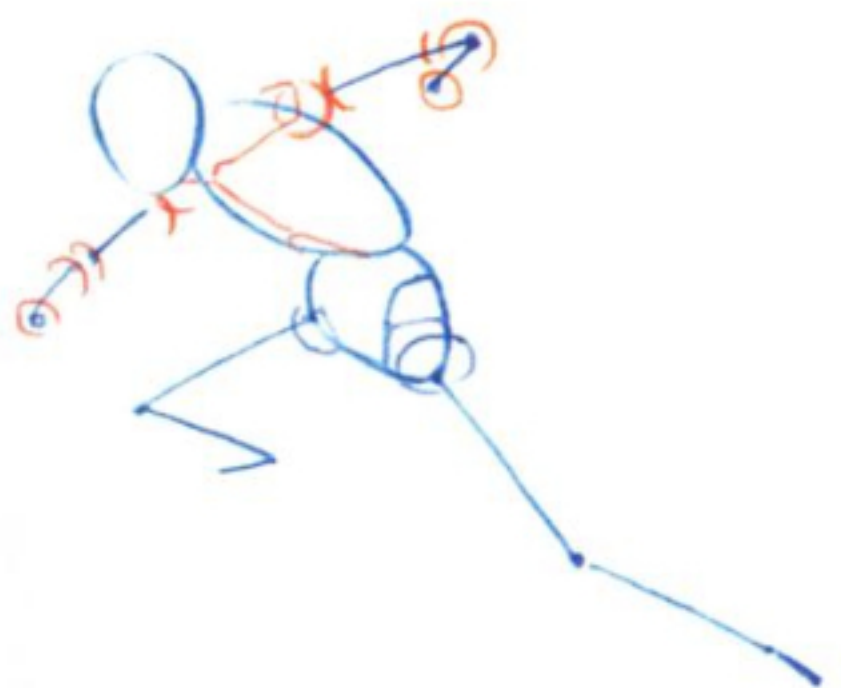
③ Arrange the dynamics of the limbs according to the state of the torso.

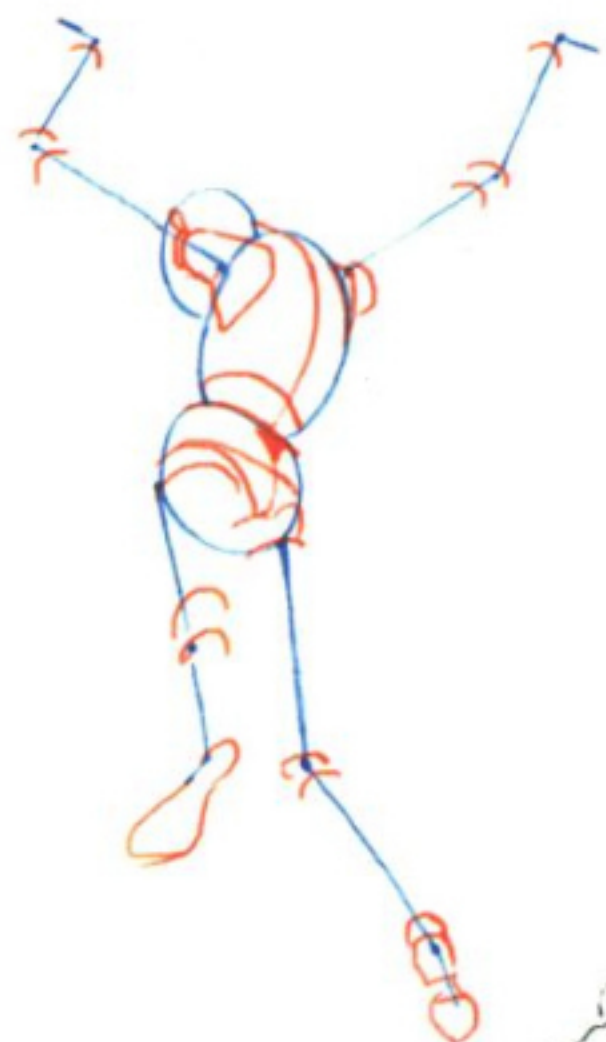
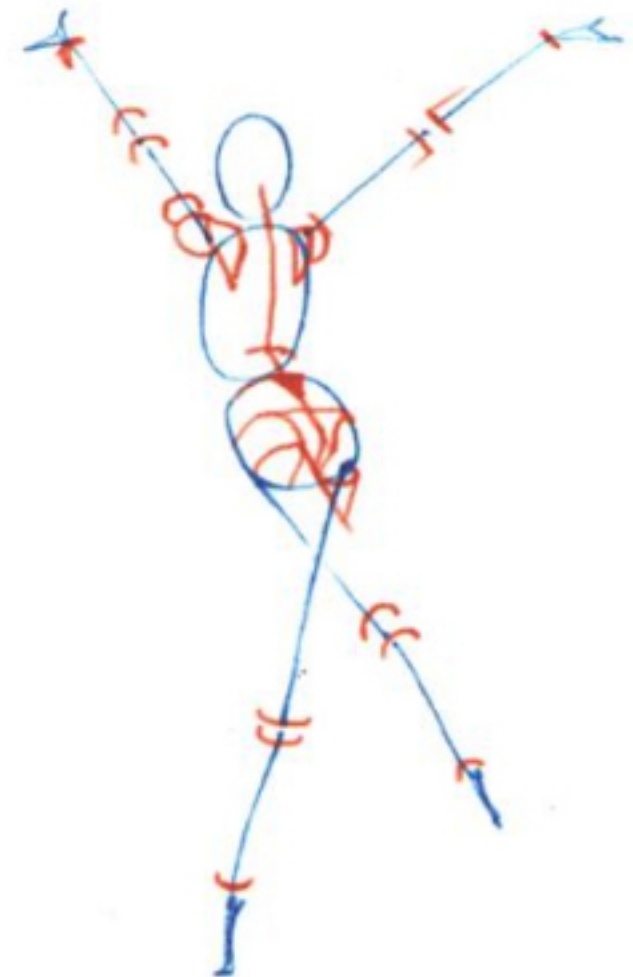
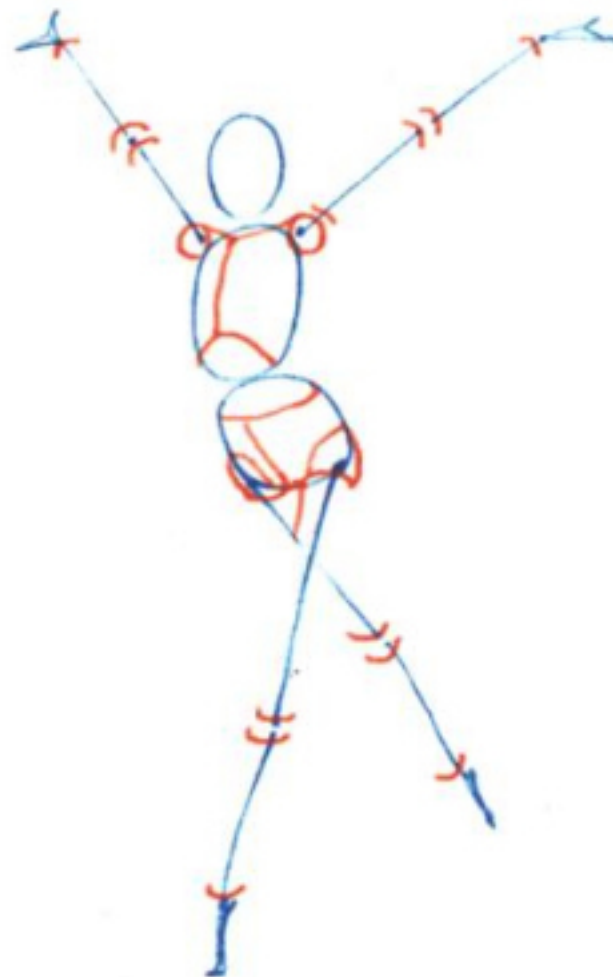
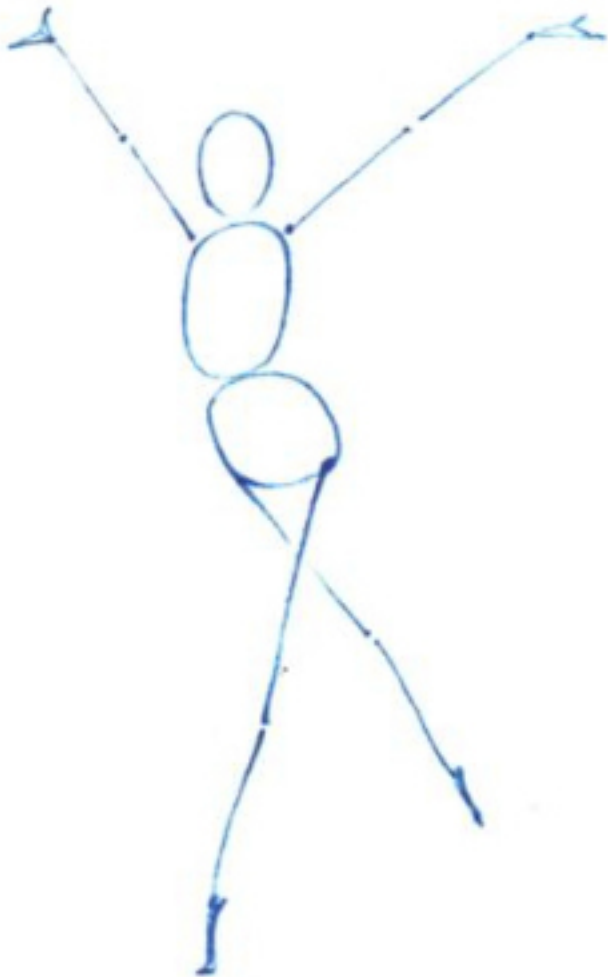
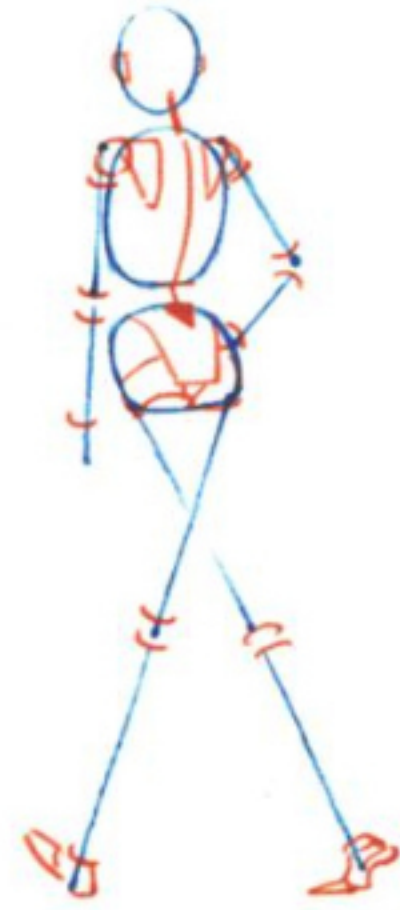




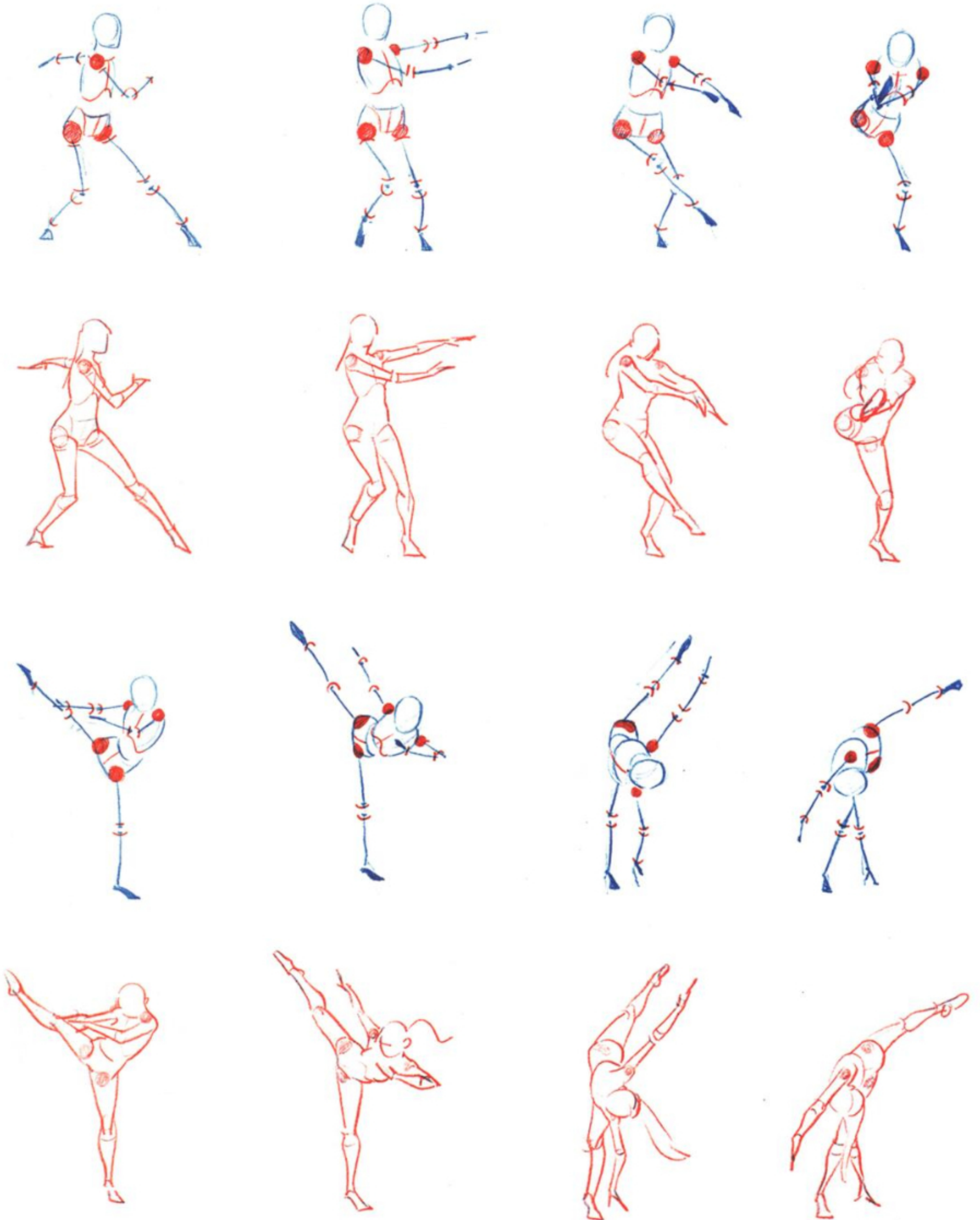
You need to pay attention to the state of the stickman's movement
It means the change of the cylinder on the limbs. To
draw from Of course, we need to mold the cylinder.

The loneliness of the surface is very sensitive.





In the above three groups of exercises, the human support frame used in each group is forbidden. However, the arc of the loan curtain from the upper and upper garden pillars is different, and the human body dynamics obtained after dispersing are not the same. As can be seen from this, it is extremely important to make good use of radians.



When our control of radians reaches a certain level, we can master the laws of human movement by practicing a series of coherent human movements, which helps us. In the later silent painting of the human body bracket, it showed richer human body dynamics.



When we first started to practice drawing human body brackets, we must find a good reference object and carefully observe the proportion and movement law of the reference object. Only practice to reach one. Therefore, we will have a clearer idea when we silently draw the human body bracket.



05

The relationship between muscles and joints

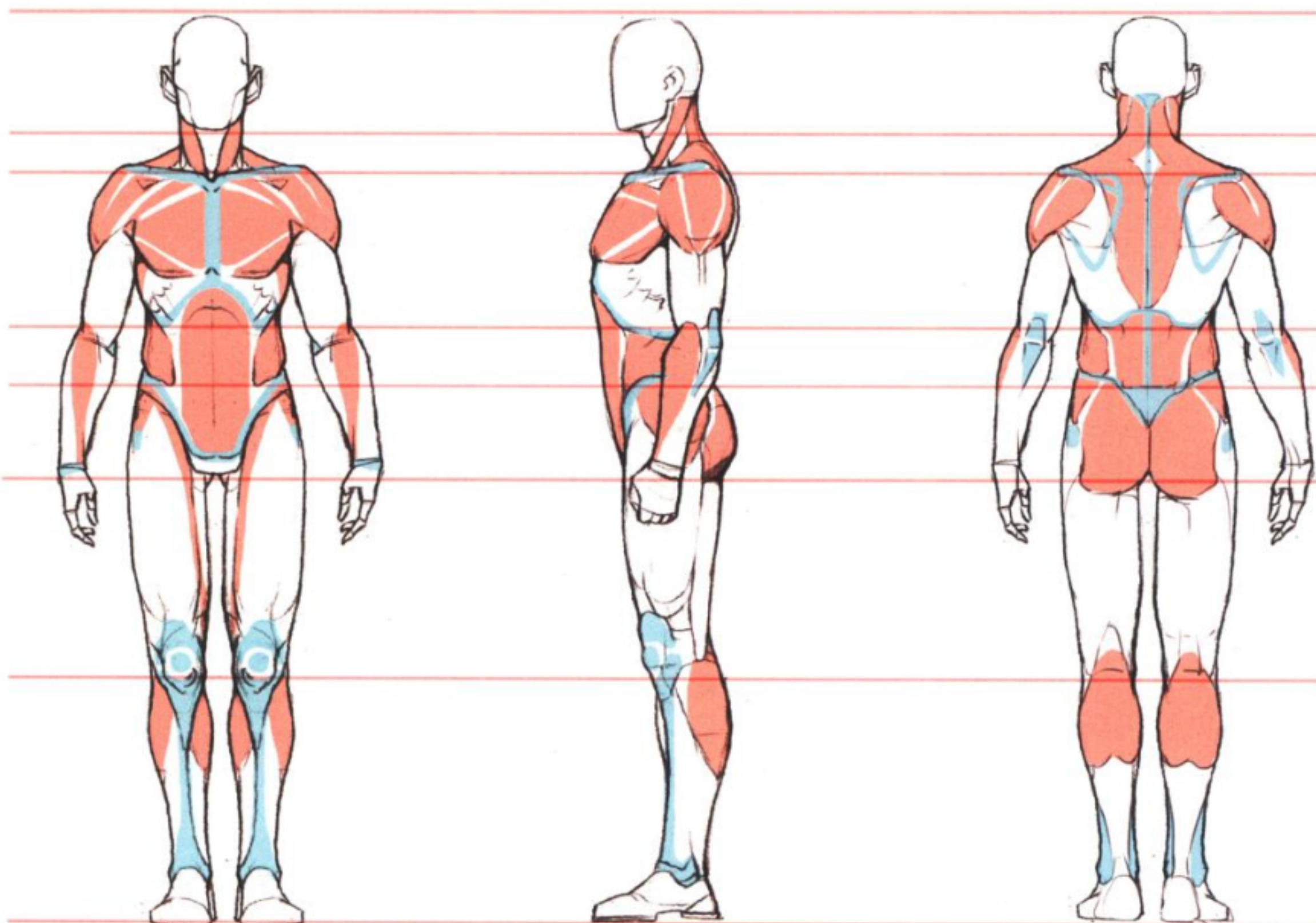
Muscles are like rubber bands on the bone, and the human body can make various movements by squeezing and pulling the muscles.

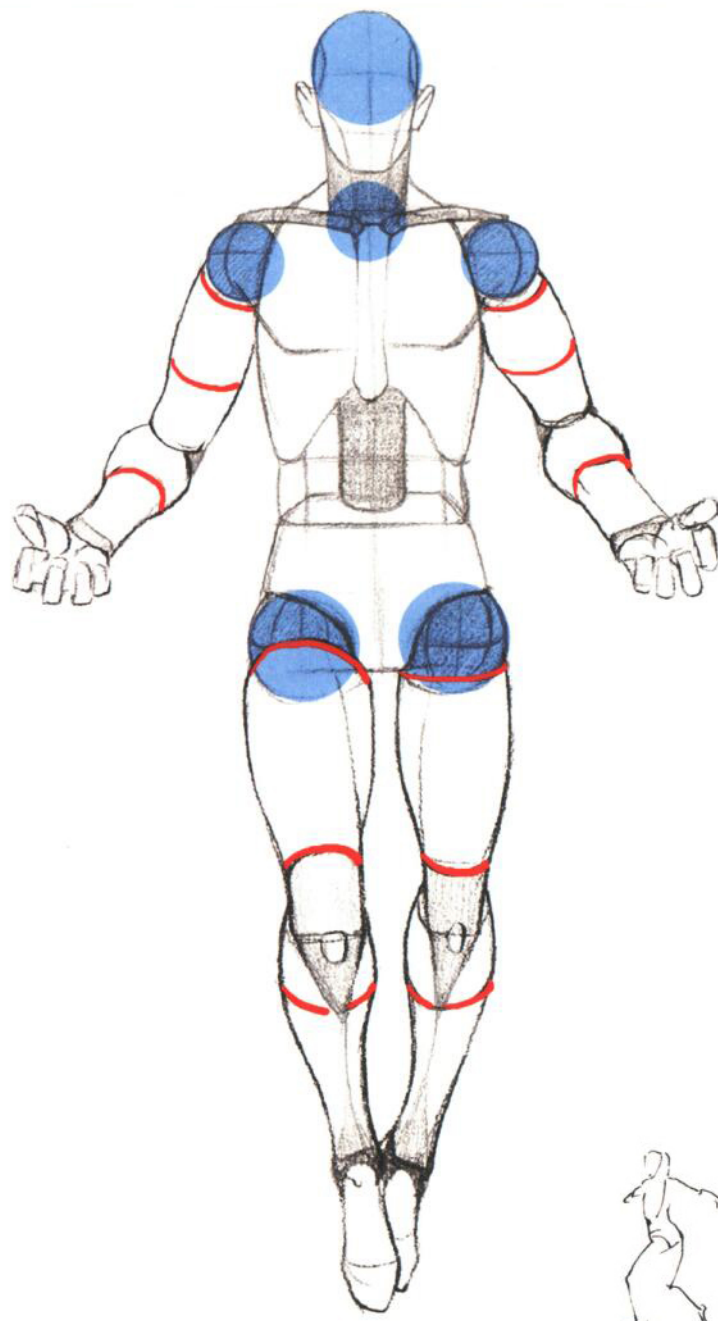
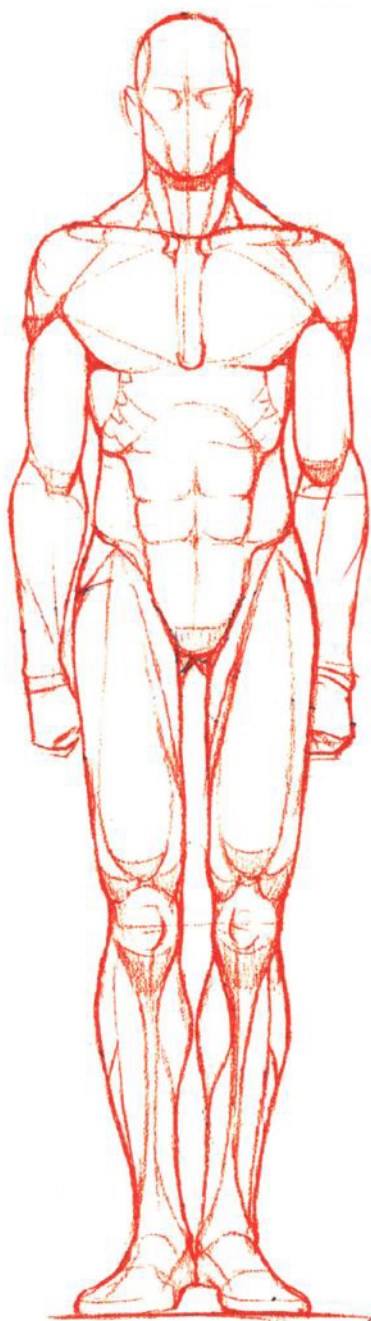
If you want to draw muscles well, you need to do the following three points.

① Draw the bones well. Before you have a preliminary understanding of the muscles, you must first draw the bone integrity. Through the three-view drawing exercise, strictly control the proportion of the bone integrity and show the bone coolness from different angles. status. Only after drawing the bone path and then drawing the muscles, the human body we draw will not be "even".

@Distinguish the primary and secondary relationship of muscles. There are many muscles in the human body. Don't draw every muscle when painting, otherwise the painted human body will be extremely unnatural. The reason why we need to understand muscle structure is actually to express a specific state of the human body. When practicing drawing three views of muscles, we can first focus on learning the human body muscle structure at the joint. When the human body is exercising, the movement of the muscles at the joints changes very frequently. Mastering the drawing of these muscles is very important to draw the muscles well.

A link of.





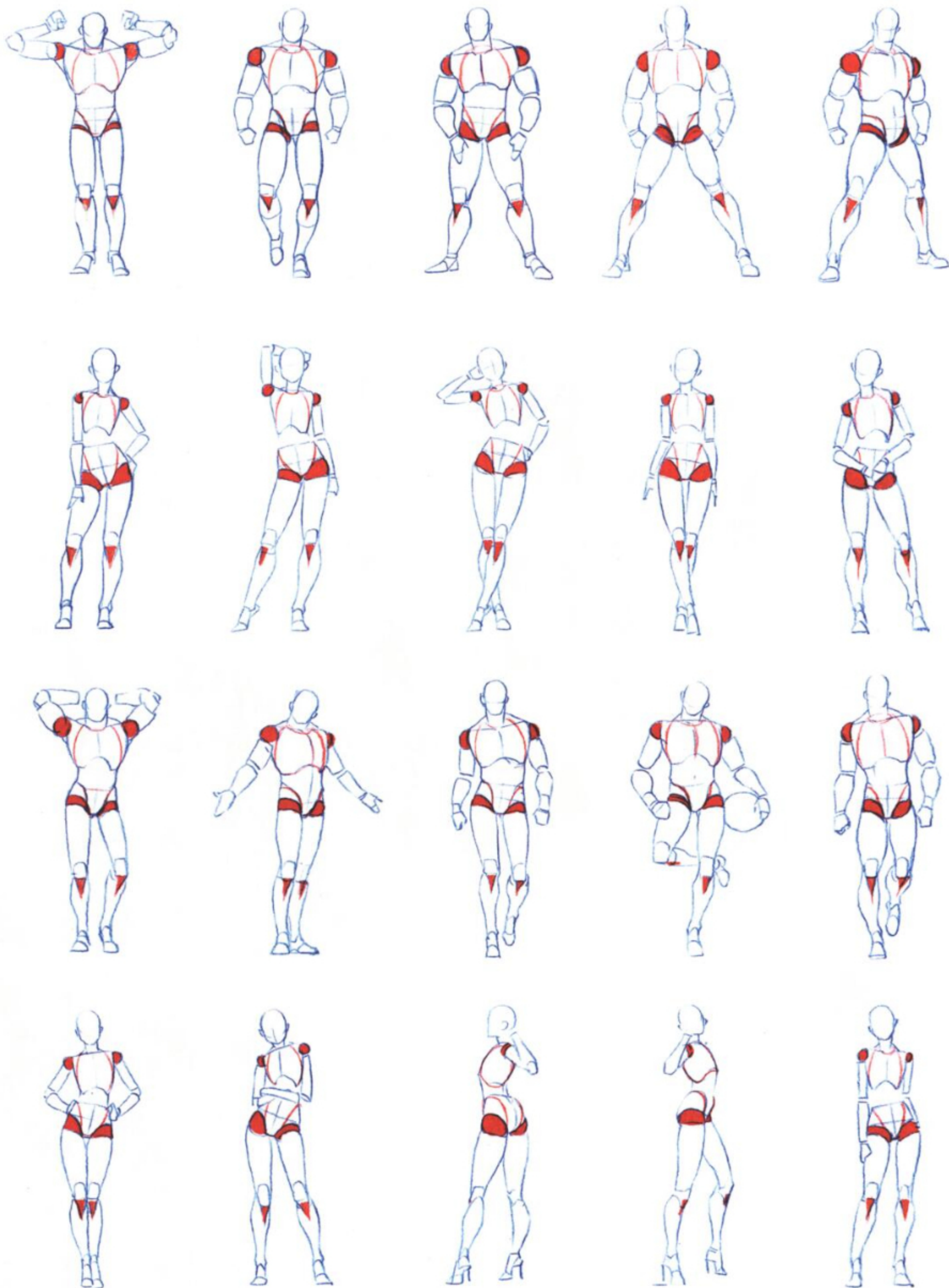
Learn to generalize muscles. When shaping roles, we experience and need to summarize the human body. Therefore, when we understand the muscles, in addition to mastering the basic structure of the muscles, we can also learn to generalize the muscles.

Most of the muscles of the human body will pull or squeeze with the movement of the joints. Among all joints, the joints that we need to focus on are mainly concentrated in the following three areas of the human body.

Spine. There are a total of 33 vertebrae in the human body, and the two parts of the cervical and lumbar vertebrae that are more frequently active are the thoracic and caudal vertebrae. The amplitude of curvature during exercise is not large. When we learn the structure of the body, we should pay more attention to the length of the neck and waist, because the column will only bend during exercise, not become longer or shorter.

Shoulders and fat parts. These two areas are the starting point of the four limbs and the key parts for us to control the movement of the limbs. We can draw four spheres of different sizes in these two areas, which represent the joint balls connecting the four limbs and the torso. The size of a normal adult Huteng sphere can refer to the thickness of the neck, and the size of the bladder sphere can refer to the size of the skull.

Four limbs. The four limbs are the most expressive parts of the human body. The biggest difficulty in expressing the four limbs is that their perspective should be reasonable. This requires us to have a certain understanding of the perspective of the cylinder, especially to control the curvature of the cylinder on the four limbs. They are the key elements that affect the long and short changes of the four limbs in the painter.



When shaping the human body, we can first consider the proportional relationship of the plane, and then use the joints to connect the various parts, so that the basic dynamics of the human body can be well expressed.

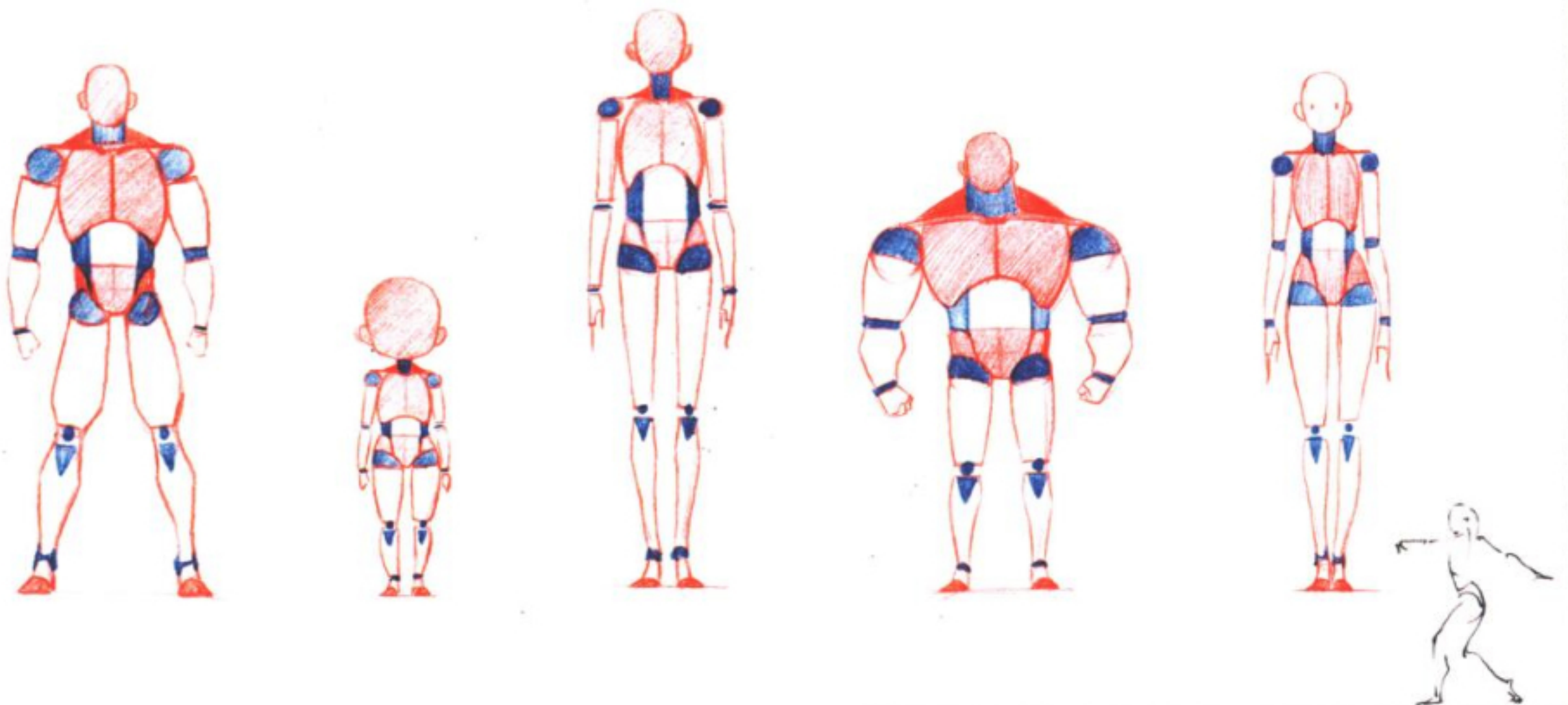
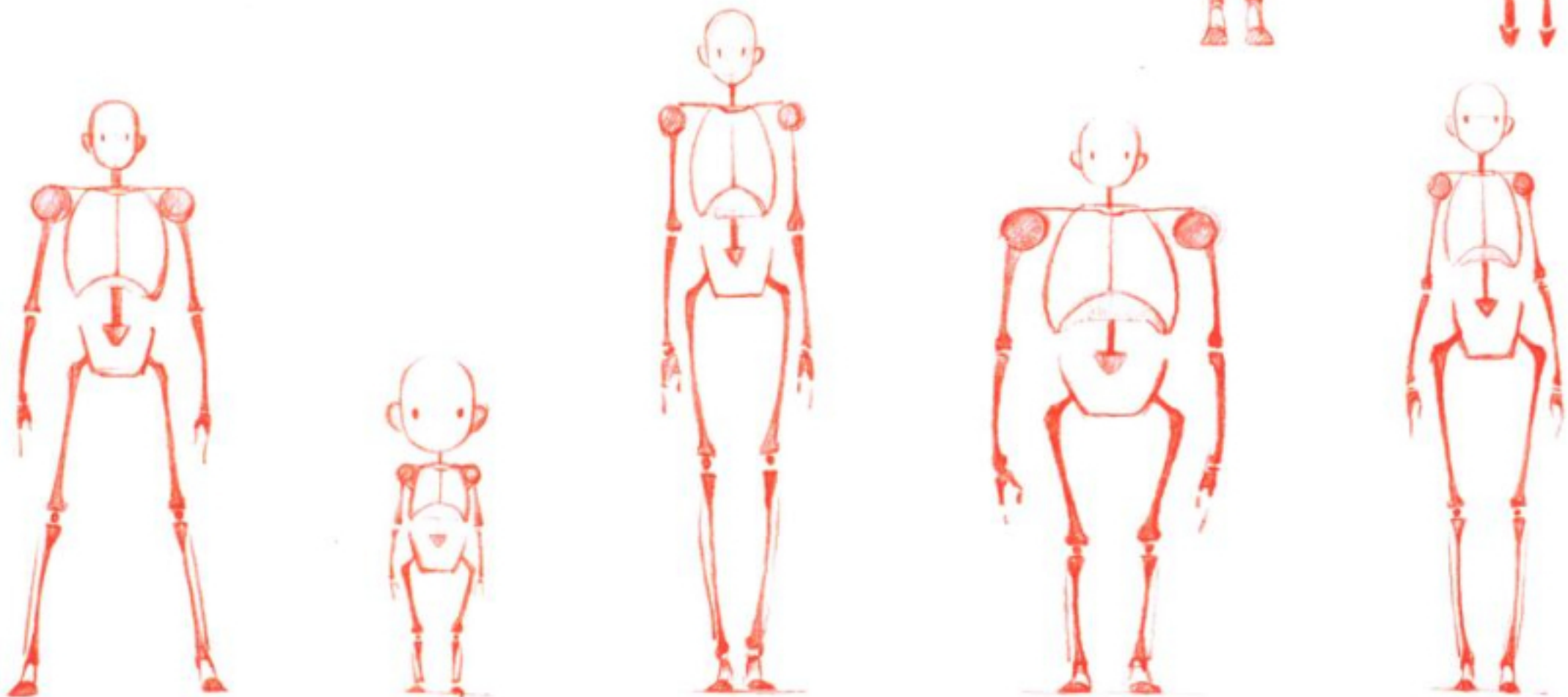
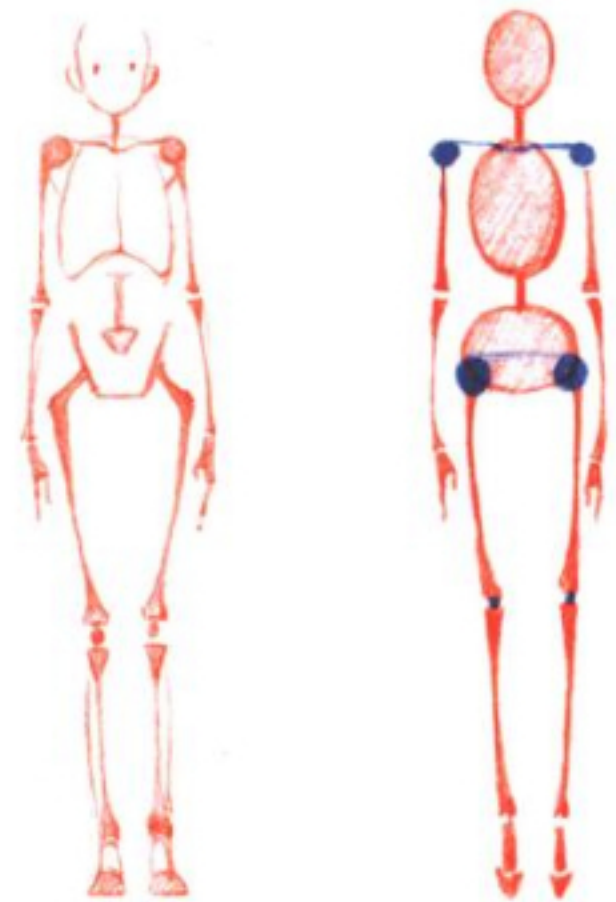
06

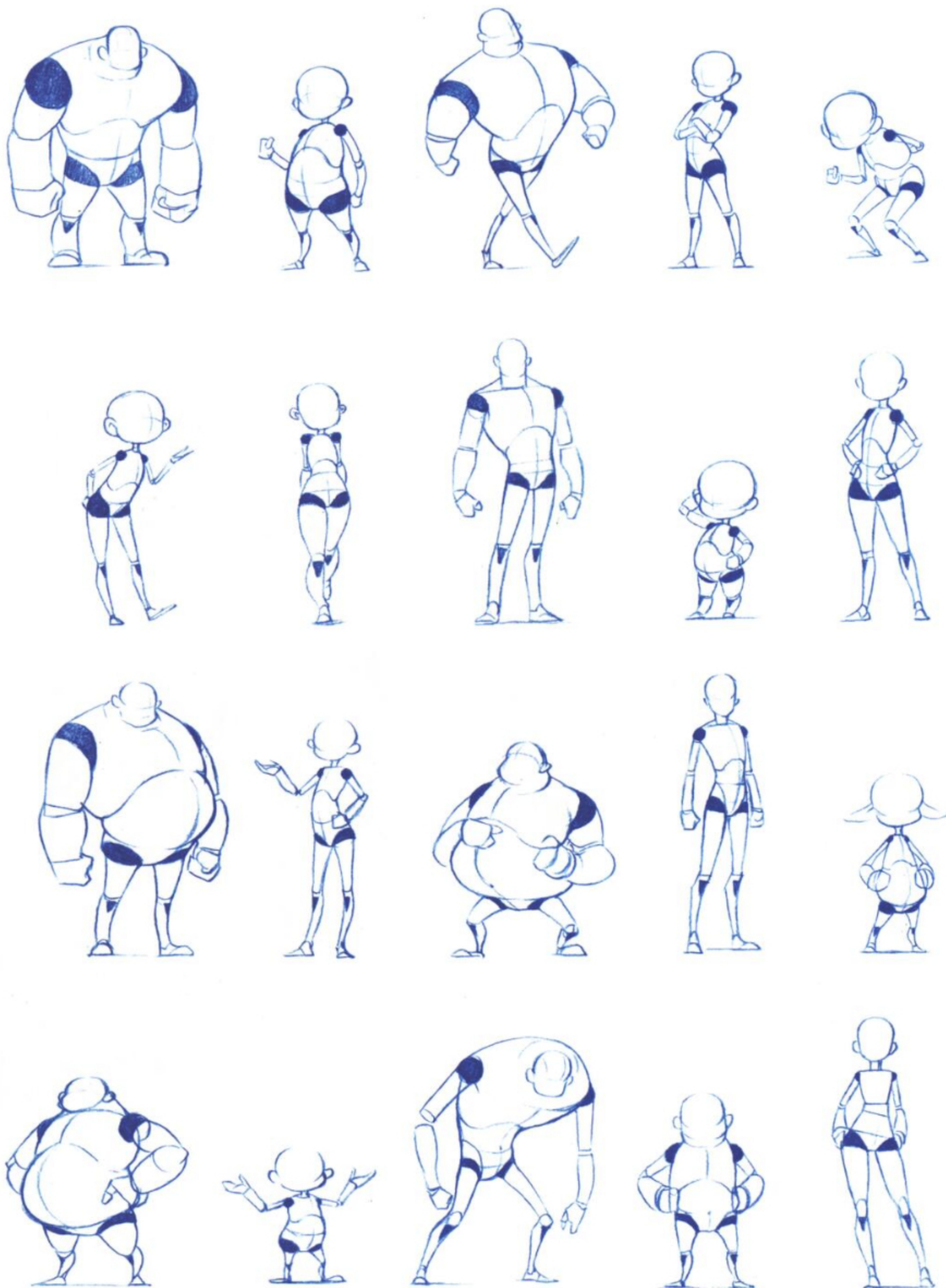
Proportional regulation of different characters

Before painting the muscles of the human body, we can practice regulating the proportions of different characters.

When doing this exercise, we can not arrange different poses for the characters first, the characters can stand upright. Therefore, the focus of the exercise is on the regulation of the plane proportions of the characters.

When shaping anime characters, we can size and lengthen various parts of the characters. The short regulation facilitates us to better regulate the overall character.





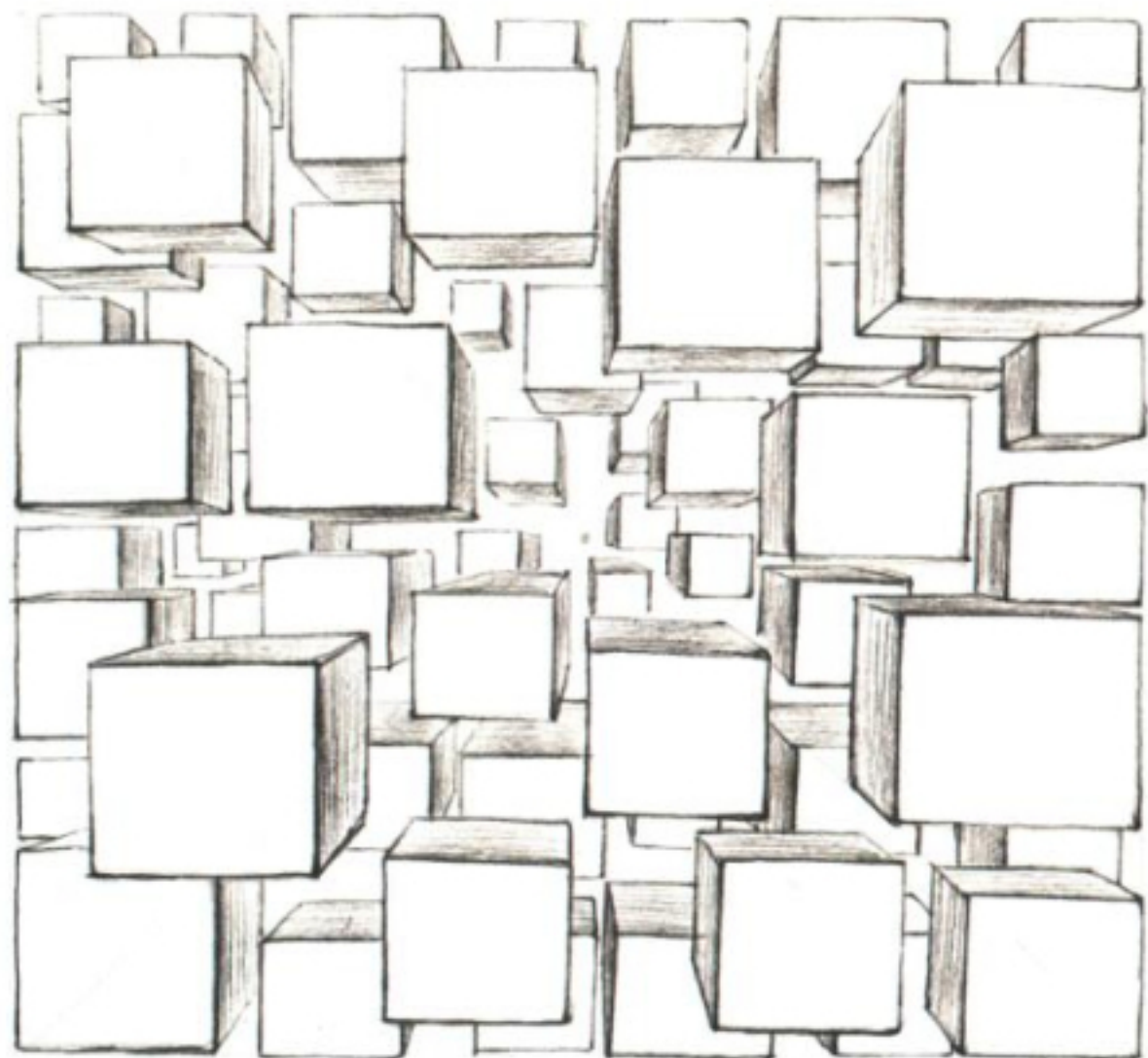
We can first think of the human body scaffold as composed of simple children's bodies. As long as the various joints are handled on the human body scaffold, then we can do the human body's account. Make various adjustments in size, length, etc. with the limbs, so that the drawn characters will be more interesting.

07

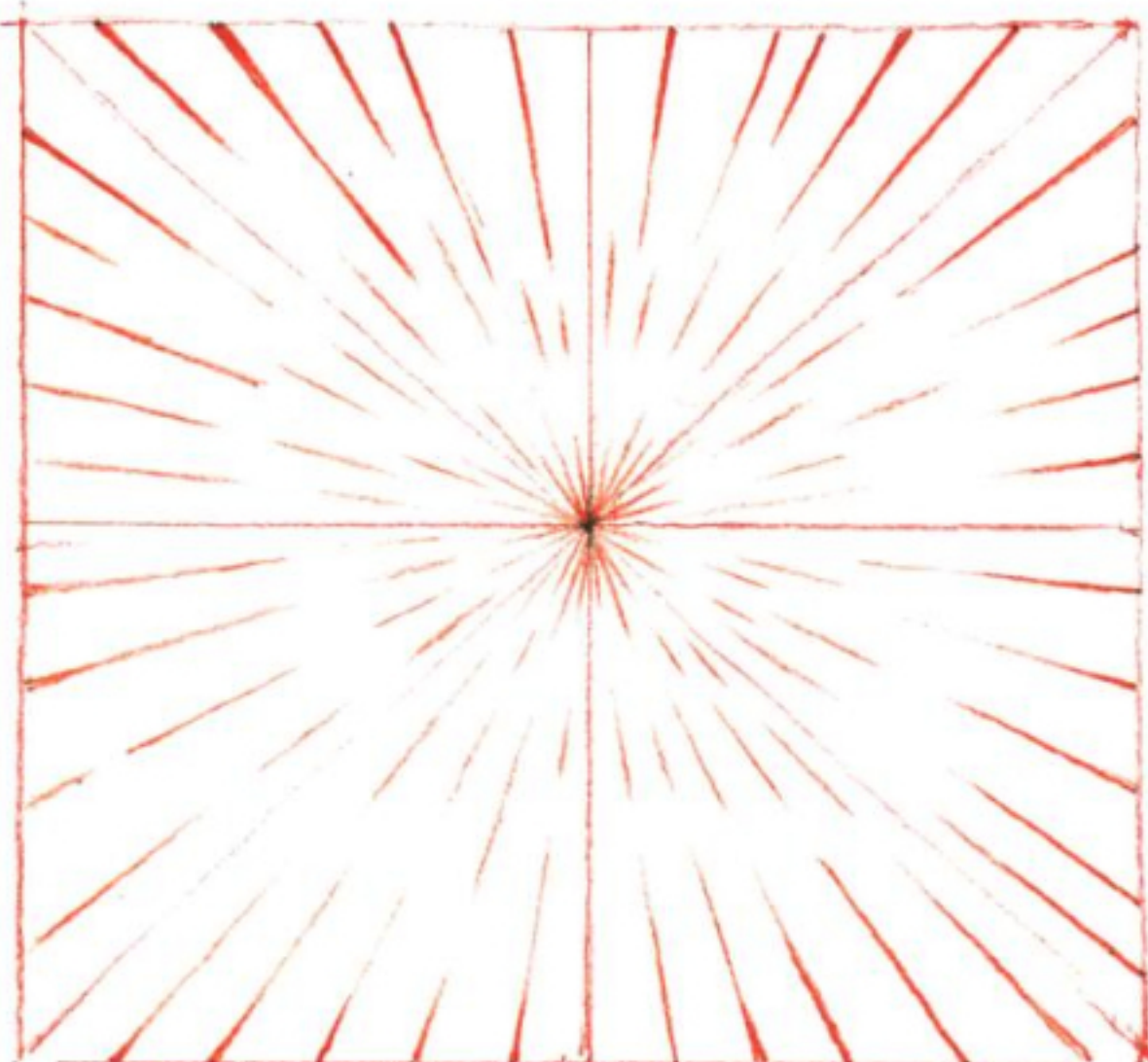
Geometric perspective practice

When painting the human body, perspective exists all the time. By learning the relevant knowledge of geometry, we can get a better understanding. According to the law of perspective.

We can try to do the following exercises to improve our own transparency Depending on the level of cognition.



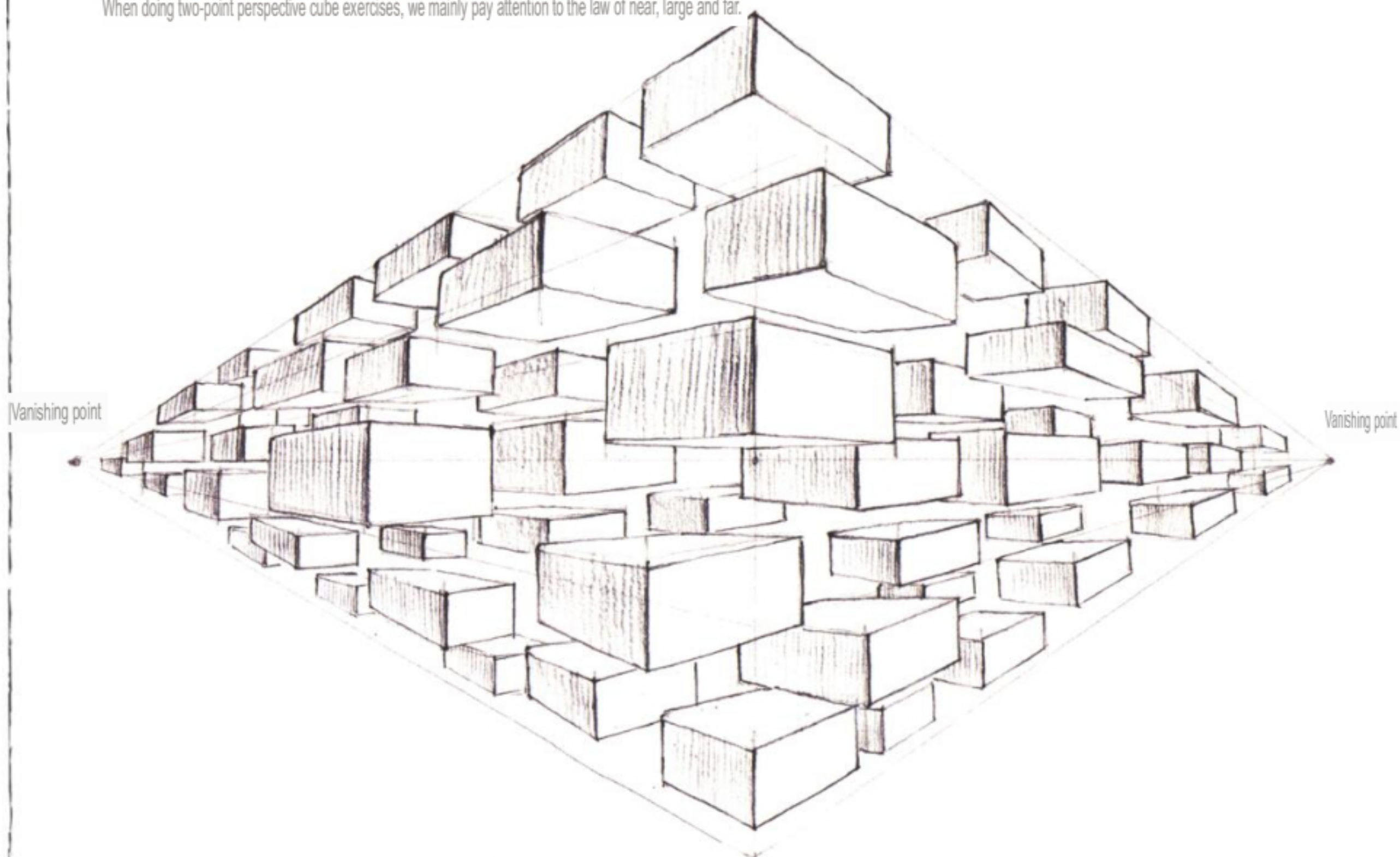
This exercise can be performed in the form of hand sutras and aims to improve Our ability to control straight lines. When we do this exercise. You can first use a ruler to draw the box, set a vanishing point, and draw Draw one or two reference lines, and then use the guidance of the reference line to go straight Then draw a line extending to the vanishing point.



By making good use of the vanishing point, we can quickly draw three-dimensional graphics. One-point perspective, two-point perspective, and three-point perspective. These three perspectives, as their names suggest, are the corresponding number of vanishing points.

Taking drawing a square body as an example, in the process of perspective exercises, use a good reference line to show the perspective effect of each square. Doing so can effectively enhance our sense of perspective. Ability to control.

When doing two-point perspective cube exercises, we mainly pay attention to the law of near, large and far.



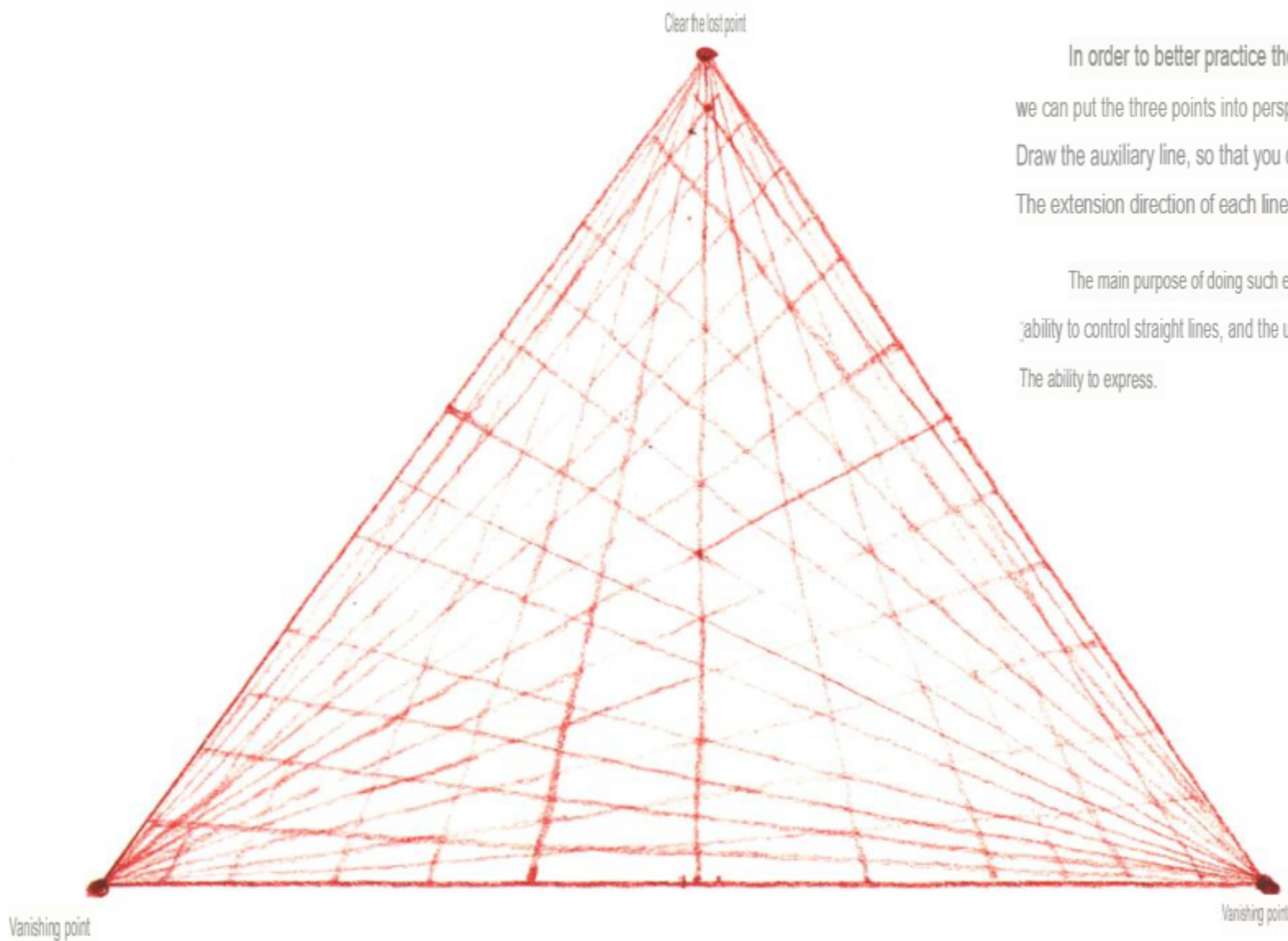
When doing perspective exercises, we can also try to use only some single lines to express the perspective effect. By controlling the length and density of the lines, simple single lines can also show emptiness. The three-dimensional sense between.

In some complex scenes, the placement of many objects is messy, and it is difficult to determine the vanishing point of a single object. At this time, we can adjust the plane ratio of the object by its position placement to show the perspective effect.



The difficulty of three-point perspective cube practice is relatively large, because
 For every line on the square body, it needs to extend far away.
 The vanishing point.

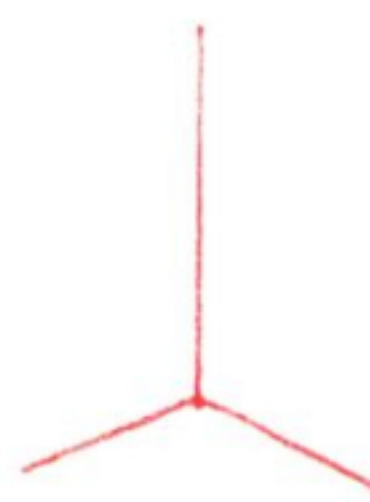
Square bodies in different positions, their block faces change
 Will be relatively large. Make good use of the principle of three-point perspective and draw it out
 The three-dimensional sense of the cube body will be stronger.



In order to better practice the three-point perspective cube. Xi,
 we can put the three points into perspective before drawing the cube.
 Draw the auxiliary line, so that you can easily find the square body
 The extension direction of each line.

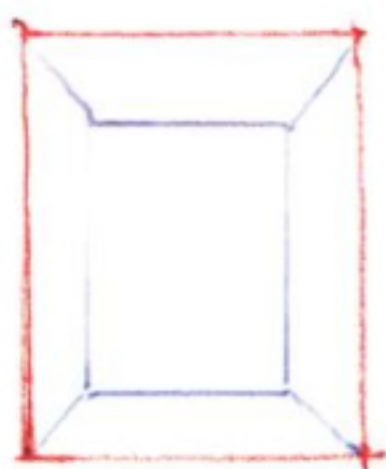
The main purpose of doing such exercises is to exercise our right The
 ability to control straight lines, and the use of these straight lines for space
 The ability to express.



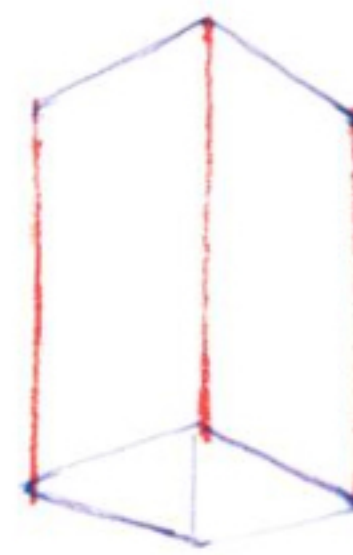
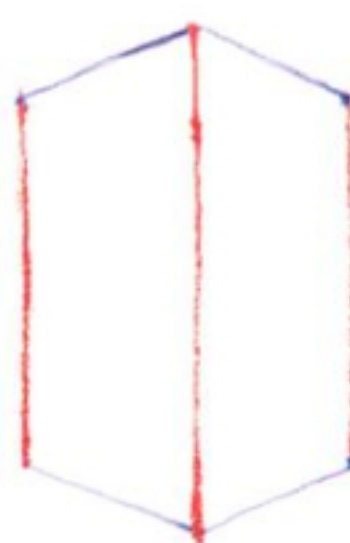
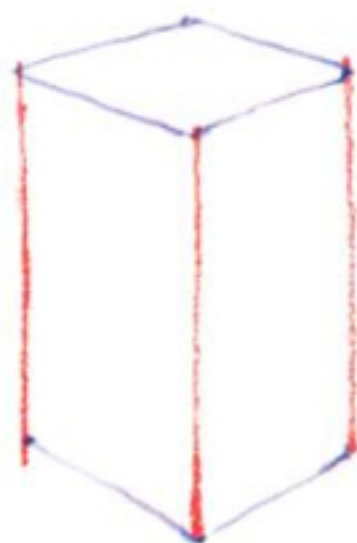


Doing perspective cube exercises is of great help to cultivate a sense of space.

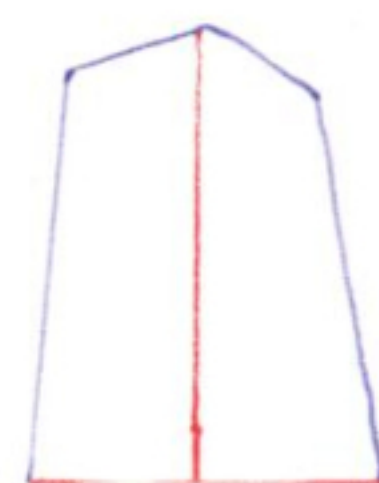
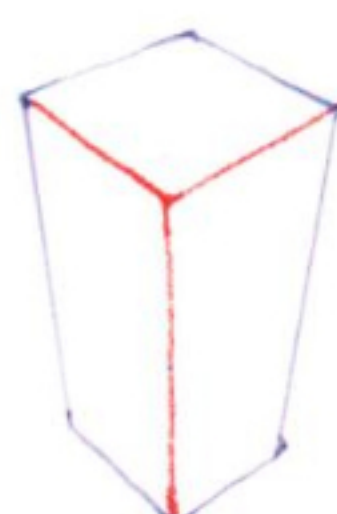
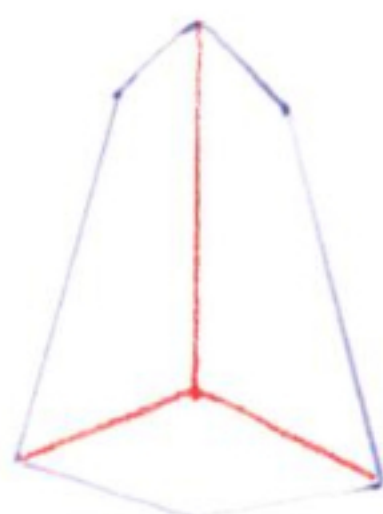
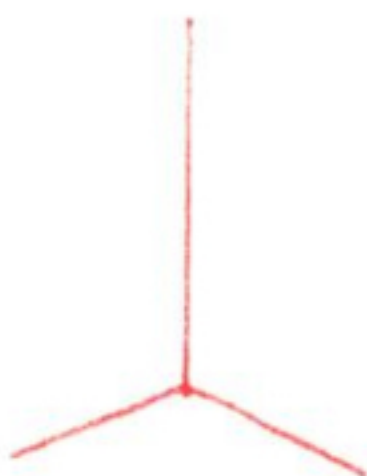
When doing one-point, two-point, and three-point perspective cube exercises, we can use the above three starting methods to quickly draw cubes with different perspective effects.



When doing a little perspective cube exercise, we can first draw a parallelogram, and then set a vanishing point around the parallelogram, and use this vanishing point to draw. The thickness of the cube body. In this way, we can draw a number of perspective squares with different angles.



When doing the two-point perspective cube exercise, we first draw three firm parallel lines, then identify two vanishing points, and use the vanishing points to shape the thickness of the cube. So we just can quickly draw multiple two-point perspective squares from different angles.



When doing the three-point perspective cube exercise, we should first draw a tripod, and each line of this tripod points in the direction of the vanishing point. With the guidance of the vanishing point, we can quickly draw multiple three-point perspective squares from different angles.

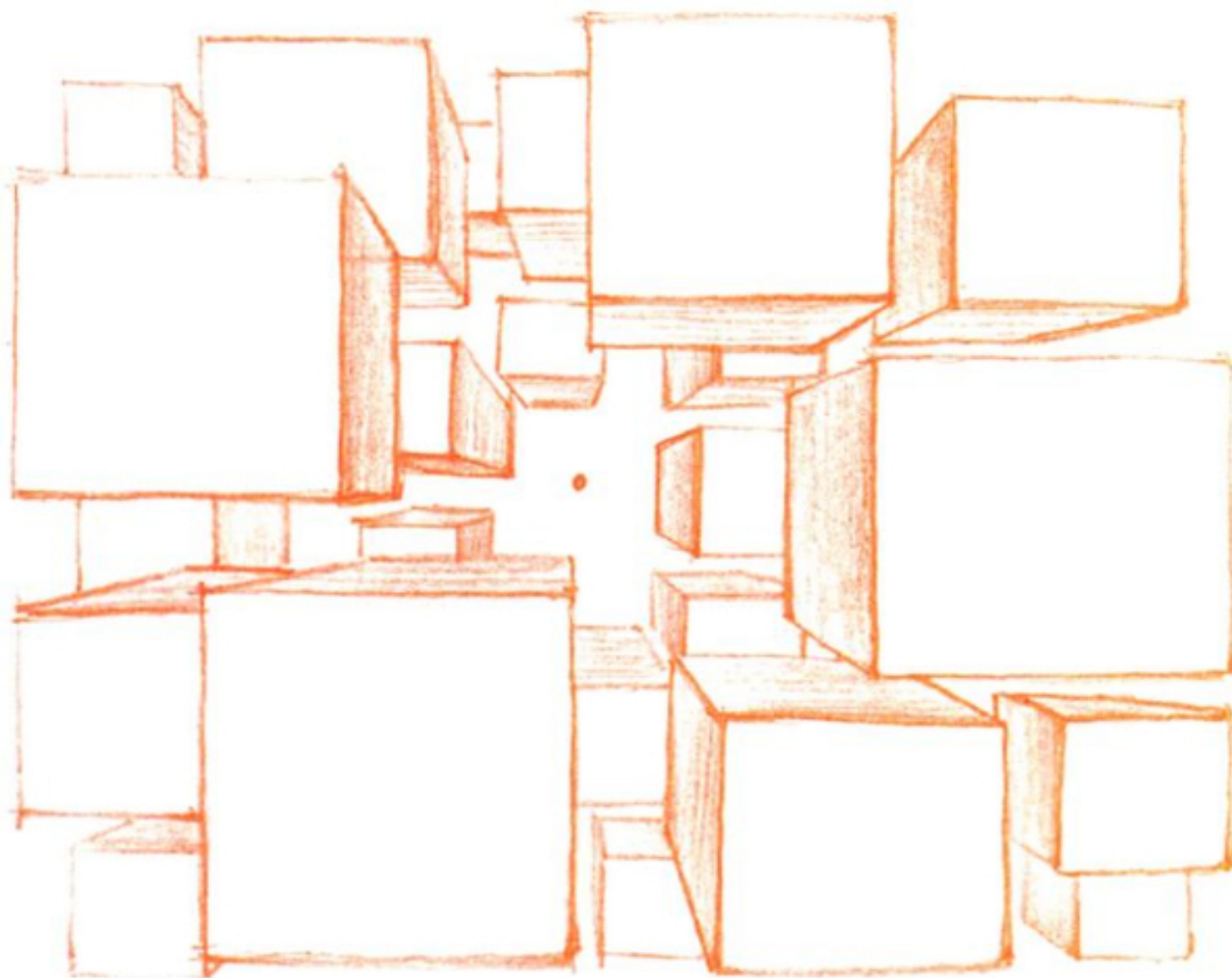
Next, explain how to use the cube body to shape the structure of the human body.

When drawing a character, the first thing we have to face is the problem of composition, which is a partial plane perception. When shaping the human body, the content of attention is often some details of the human body, and little attention is paid to the overall relationship of the human body. So to If we want to draw good characters, we need to develop the habit of simplifying graphics.

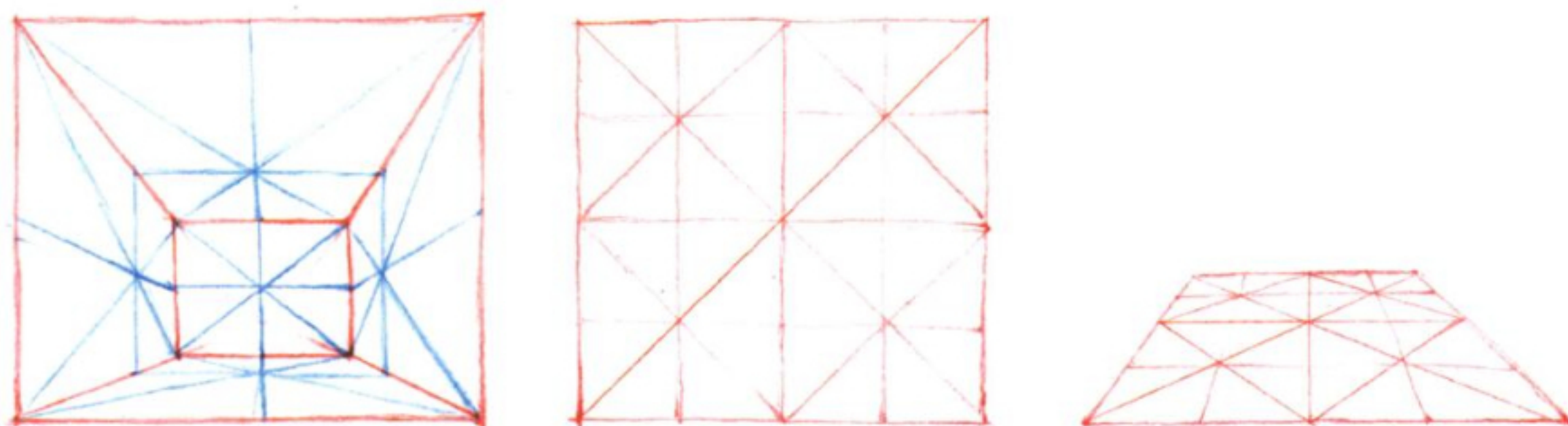
Everything in the picture can be disassembled graphically.

For spaces that seem to be very complex, we can also use the size and density of the graphics to try to express the laws of space.

The same is true of the human body, as long as we can split the human body, focus on arranging their size in the picture, and then draw The key parts of the surface show their spatial relationship, and the human body can be drawn quickly.



When doing perspective exercises, we can identify some symbols on each surface in space, for example, according to the principle of using the diagonal of a parallelogram to find the center point on the plane.
A word "come". When the state of the face changes in perspective, the word "come" on the face will also change.

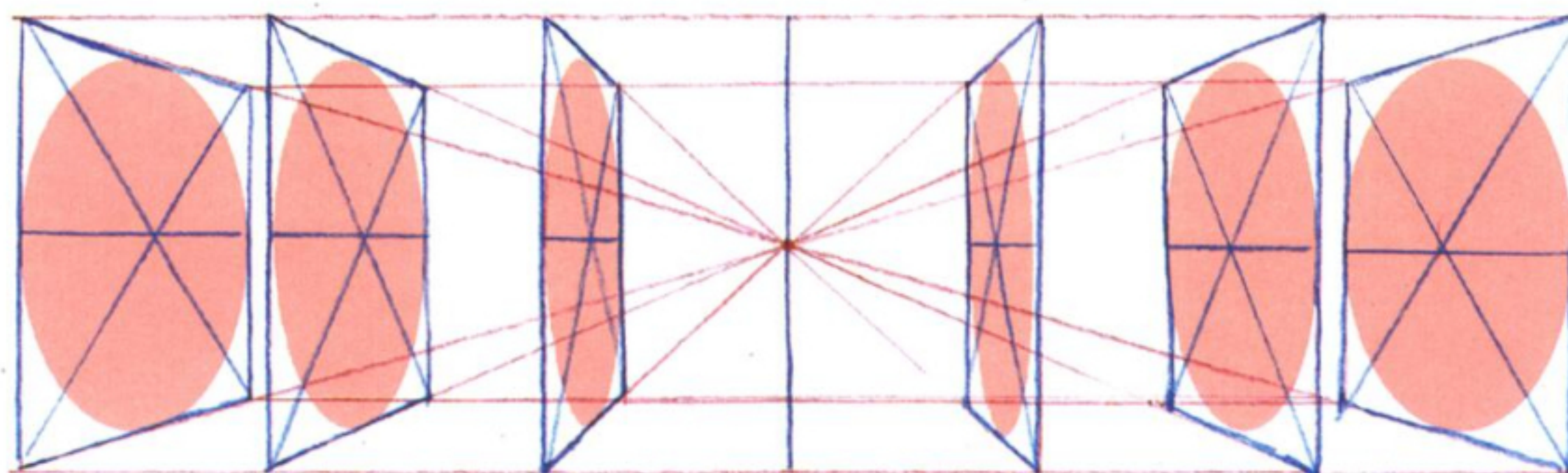
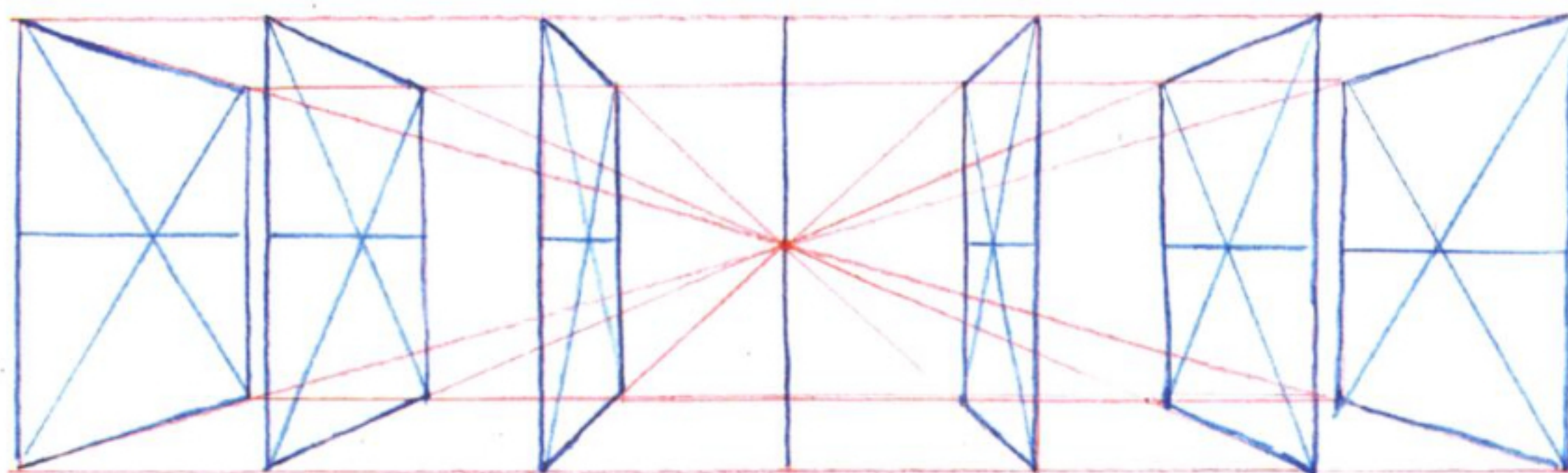


The following exercises can improve our ability to perceive the plane perspective relationship.

Using a little perspective principle, draw seven faces extending into the distance. The states of these seven faces are different in different spatial positions, and the symbols on the faces will also change.

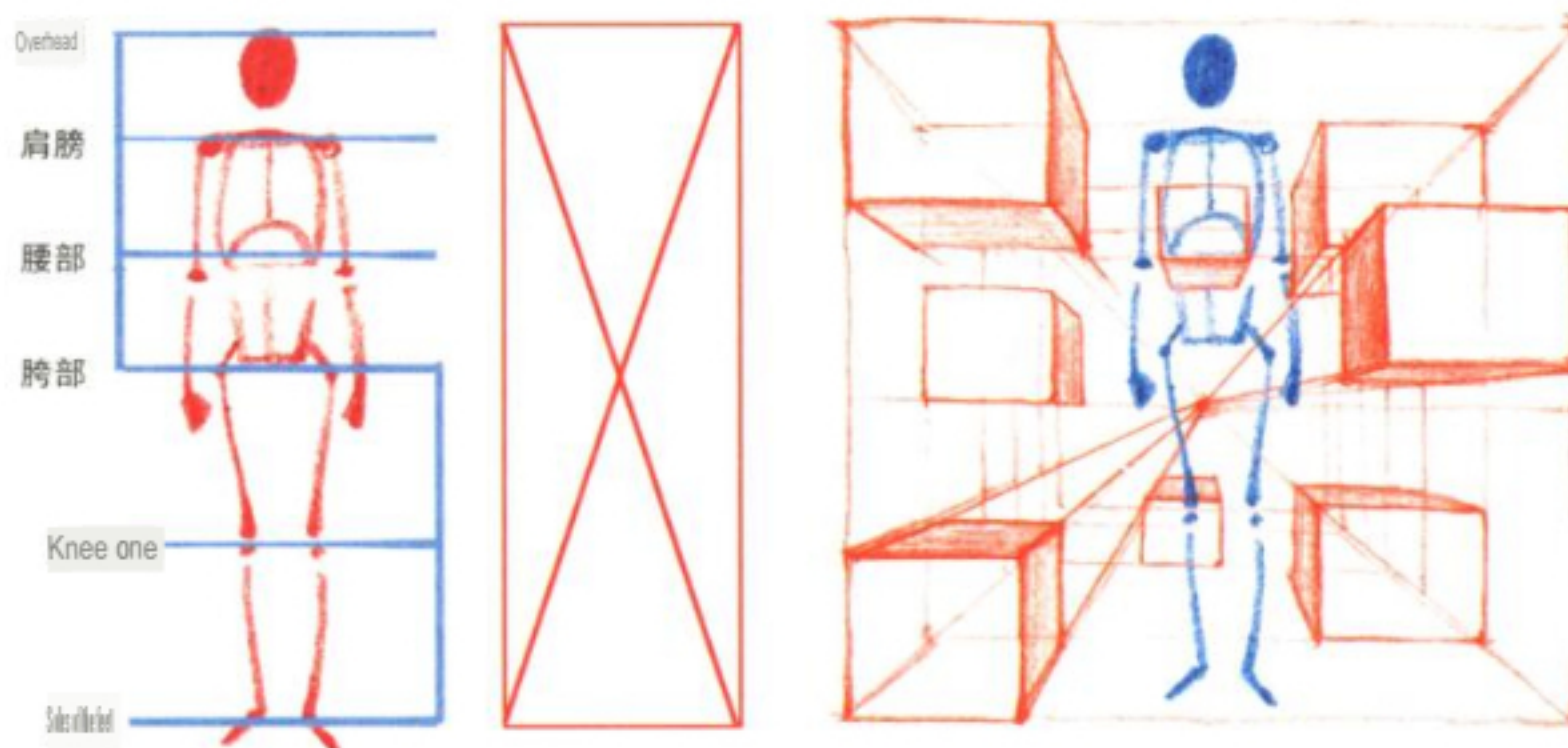
The human body also has such a spatial relationship. When we cross-cut the human body horizontally, the above-mentioned spatial relationships will appear.

The cross-section of the human body is round, and under different perspective states, the edge solitariness of the circle will be different.



08

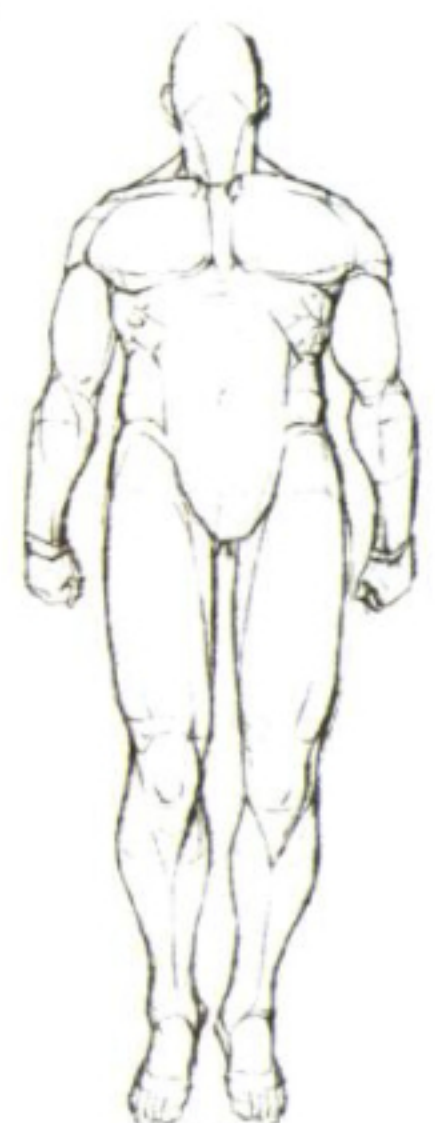
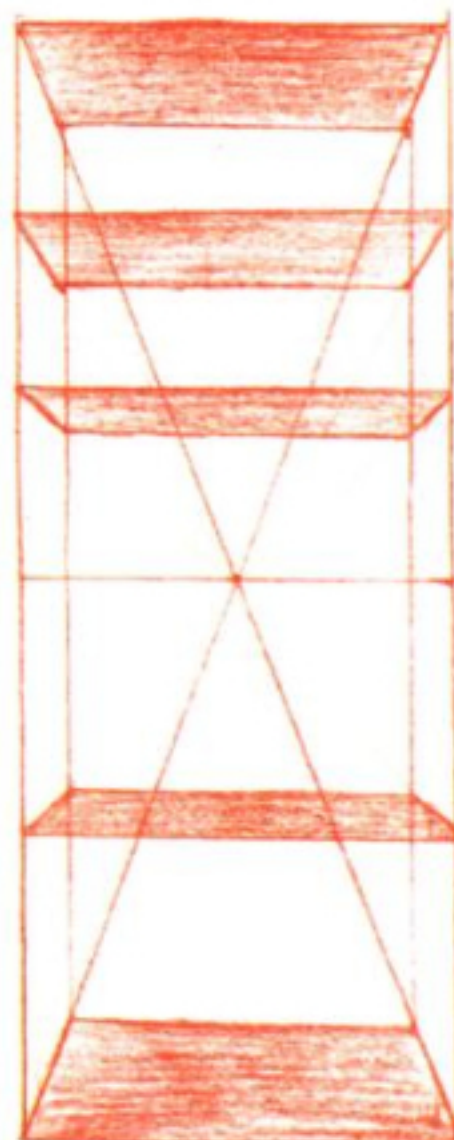
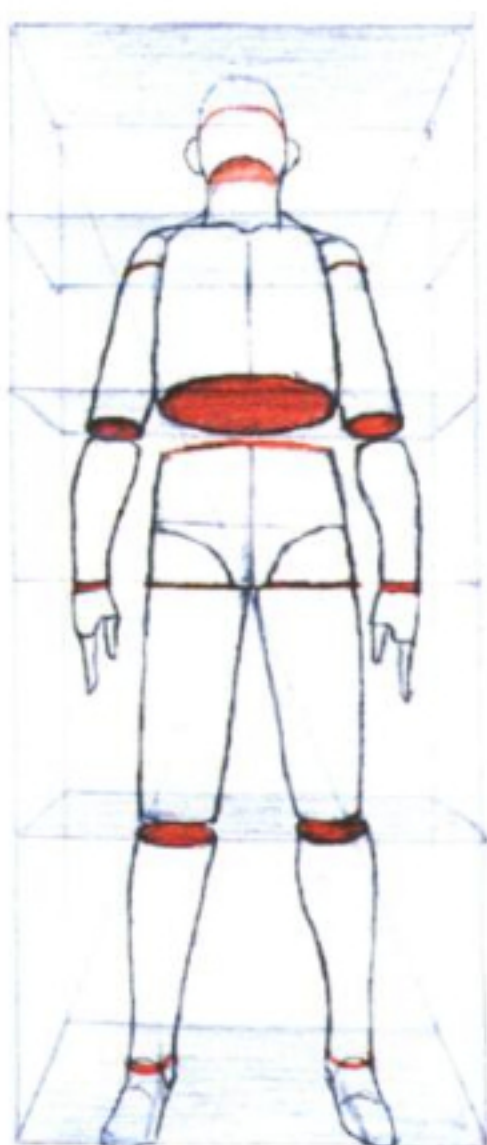
How to use the cube body to shape the human body



The human body is very flexible and can make many movements just.

When you start to do cross-body exercises, it is recommended that you can first draw a person standing upright for our convenience. The perspective of the cube body is for reference.

The cross-section of the human body is mainly concentrated in six positions. They are the top of the head, shoulders, waist, hips, and knees, Soles of the feet. These six positions are all compared with the amplitude of human activity large parts.

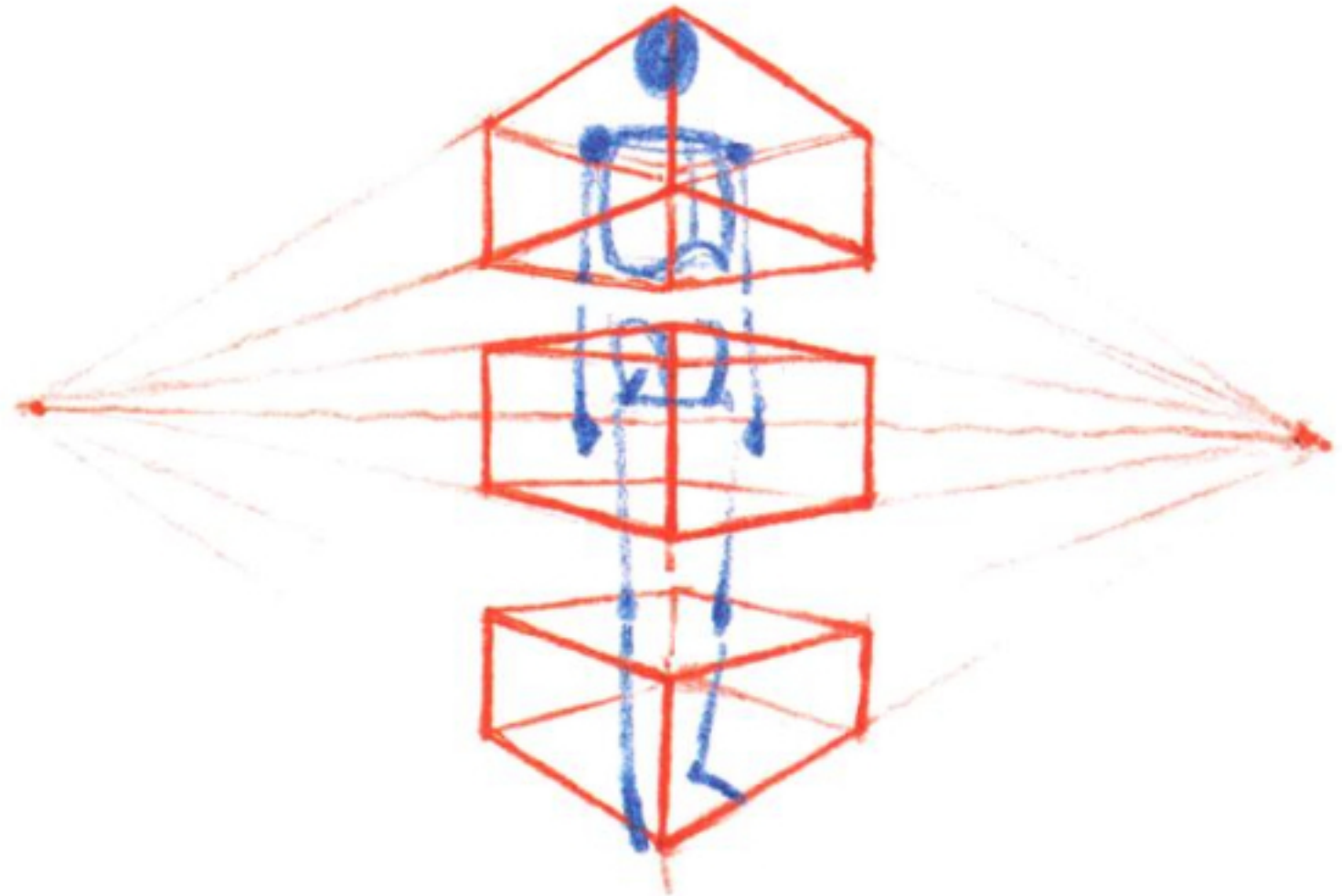
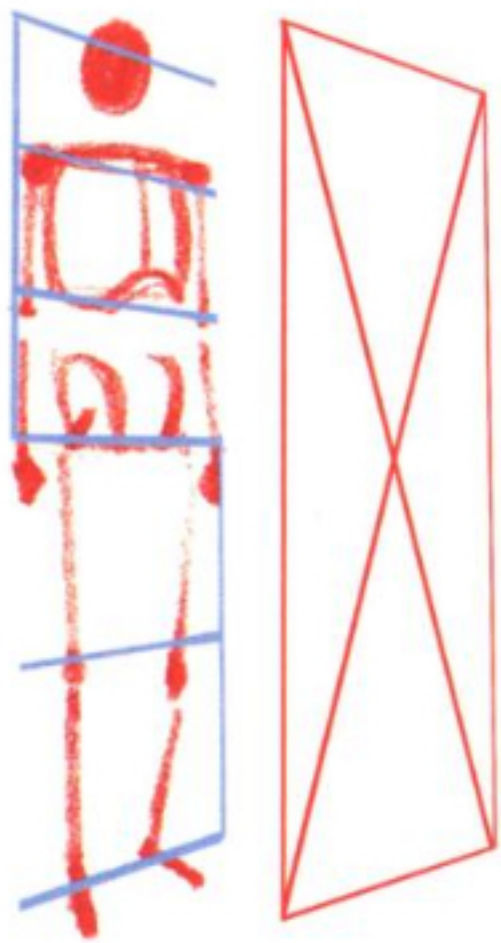


When doing a little perspective cross-section exercise, we can imagine that this person is packed in a "box" with a little perspective, and the solidity of the cross-section of the human body will change with the cross-section of the box.

And change.

In the human body in a point-by-point perspective, the cross-section will be concentrated and disappear at one point, the body will be flat, and the proportion will not change much, which is convenient for explaining the role setting.

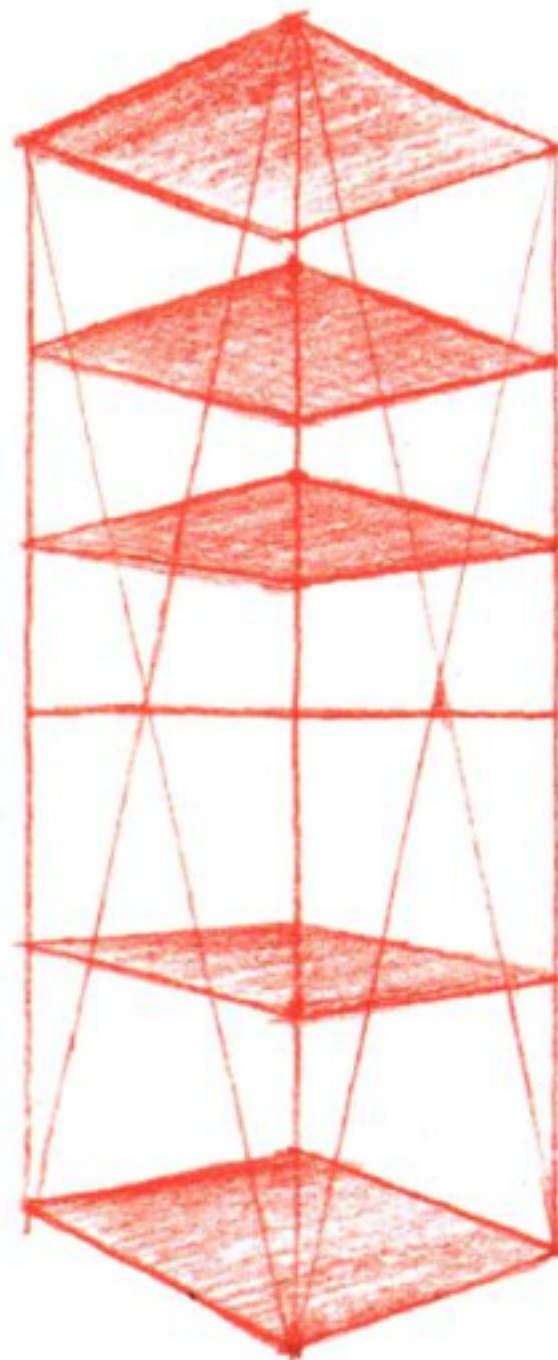
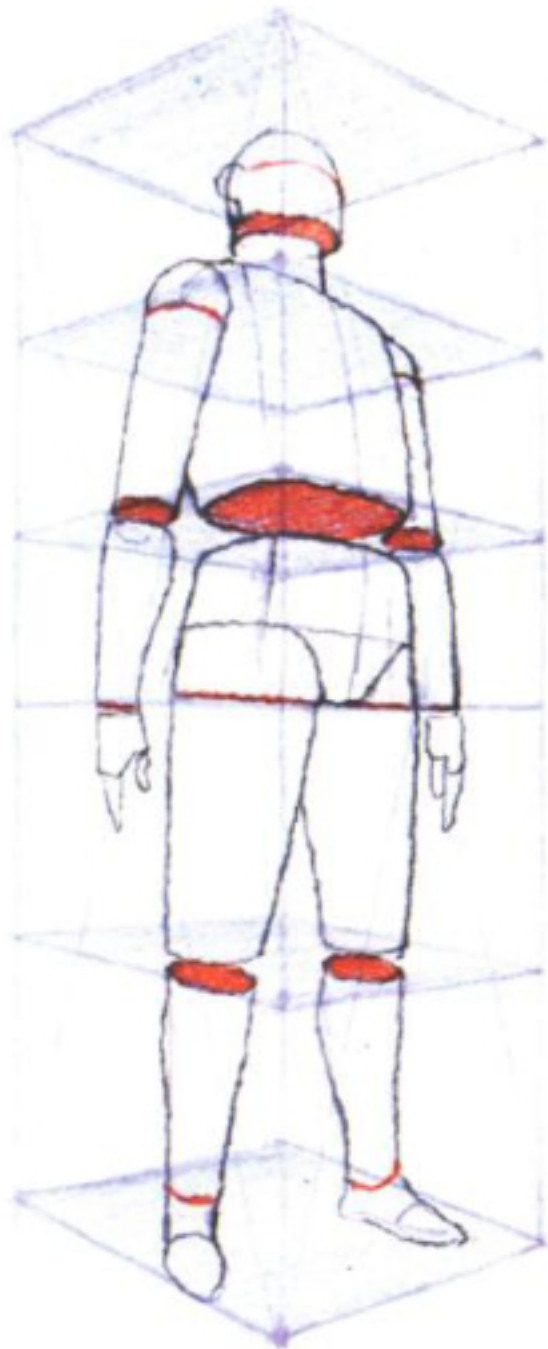




When drawing perspective, pay attention to the state of the cross-sections of the human body in different positions will have certain changes. In the process of drawing stickman, it is difficult for us to feel the stickman.

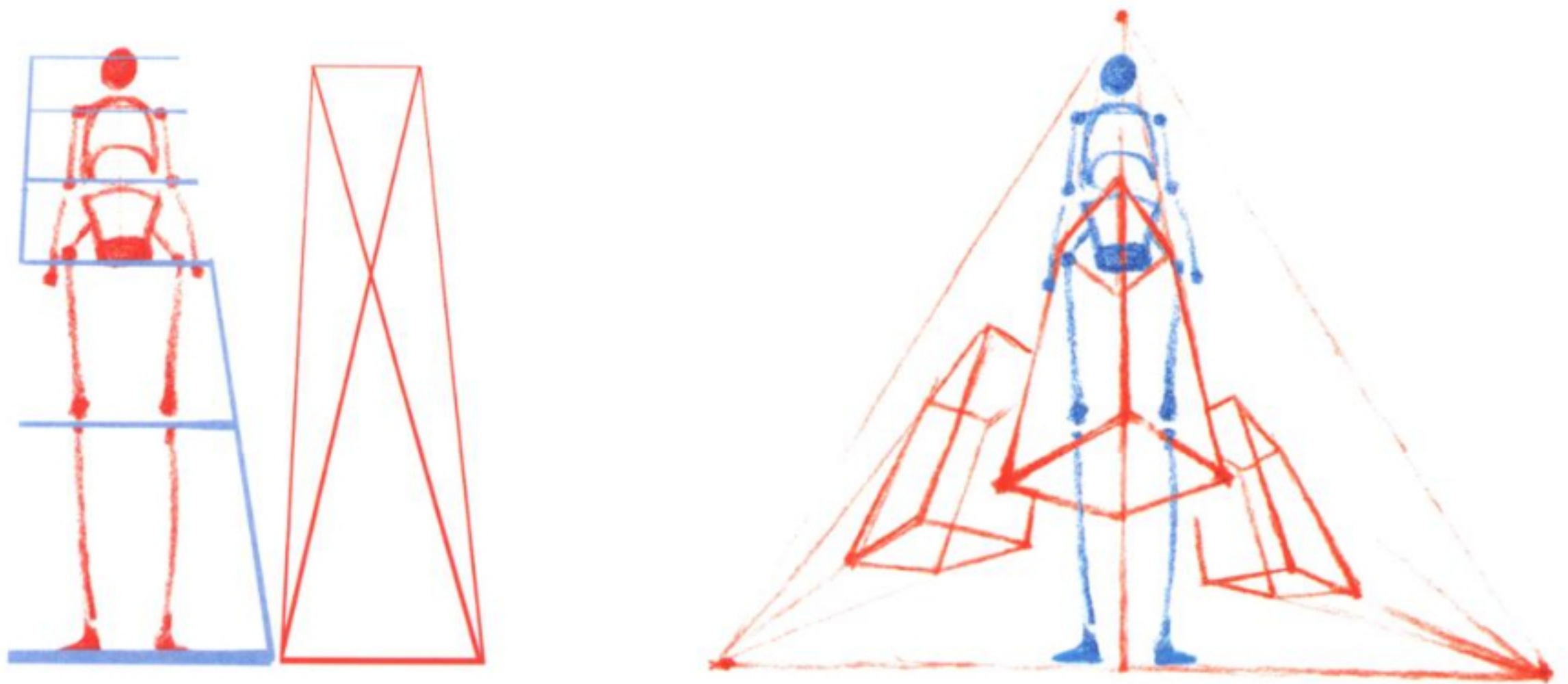
The reason for the three-dimensional sense is that the cross-section of the stickman is not expressed when drawing it.

When doing the two-point perspective cross-section exercise, we can see the side of the human body. In this case, we need to pay attention to the perspective relationship of the limbs and control the length of the limbs.



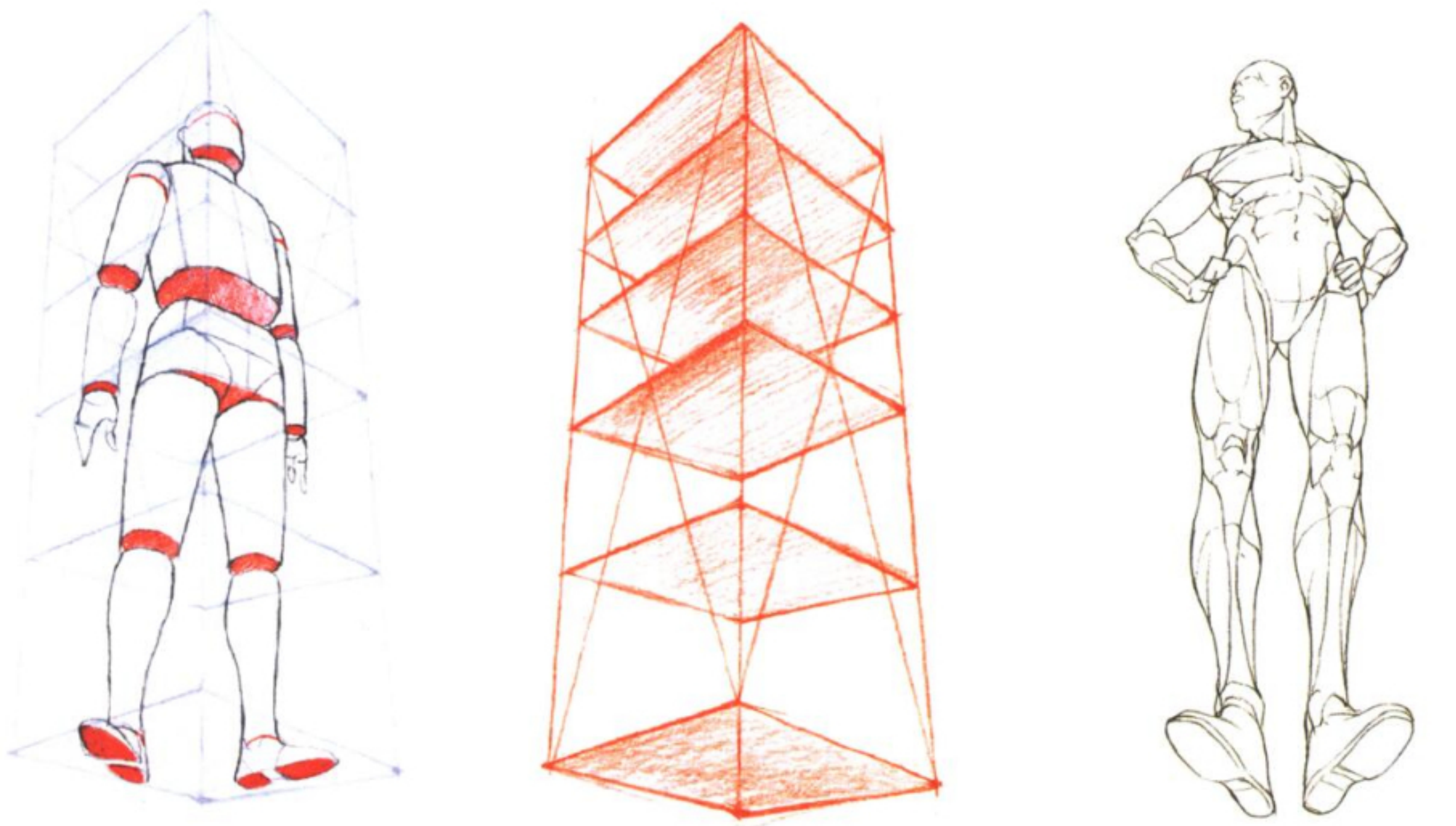
When painting the human body in the "box", it is necessary to cleverly use the proportional division of the "box" to divide the upper body of the human body into three equal parts and the lower body into two equal parts. Use this division method in different In the perspective, we need to flexibly adjust the proportion according to the law of near, large, far and small.

The two-point perspective of the human body can better match the scene and shape the spatial relationship.



When drawing a three-point perspective human body, the proportional relationship of the human body will be more difficult to control.

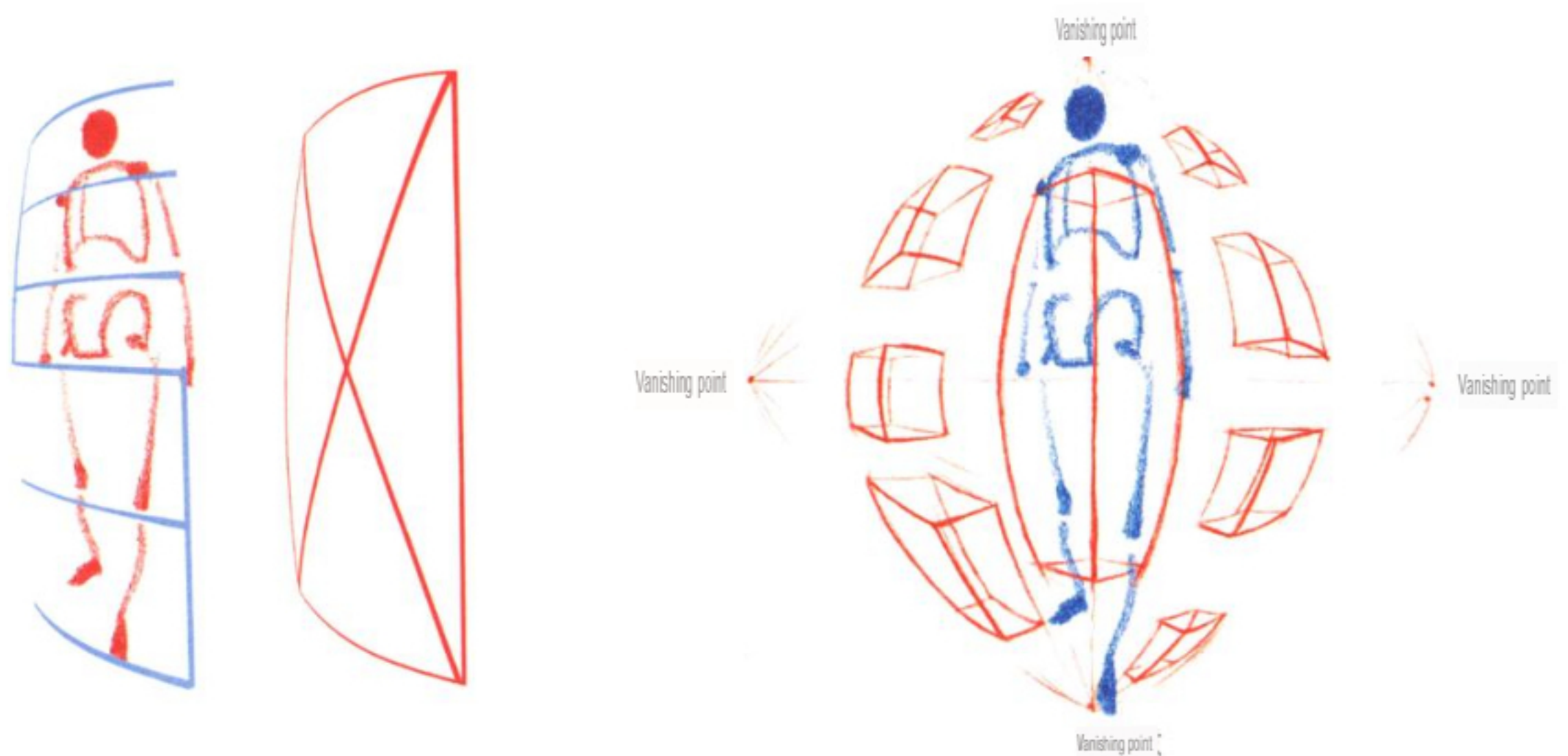
We can first analyze the perspective state of a cross-section of the human body, use the diagonal to find the center point of the surface, divide the surface in two, then divide the upper body in three equal parts, and divide the lower half. The body is divided into two parts. When dividing, pay attention to controlling the relationship between near, large, far and small. On this basis, it is easy to shape the human body to achieve the effect of large perspective.



The human body in three-point perspective is like a building, and it often presents a state of looking up or looking down. The human body in this state will give people a strong sense of space.

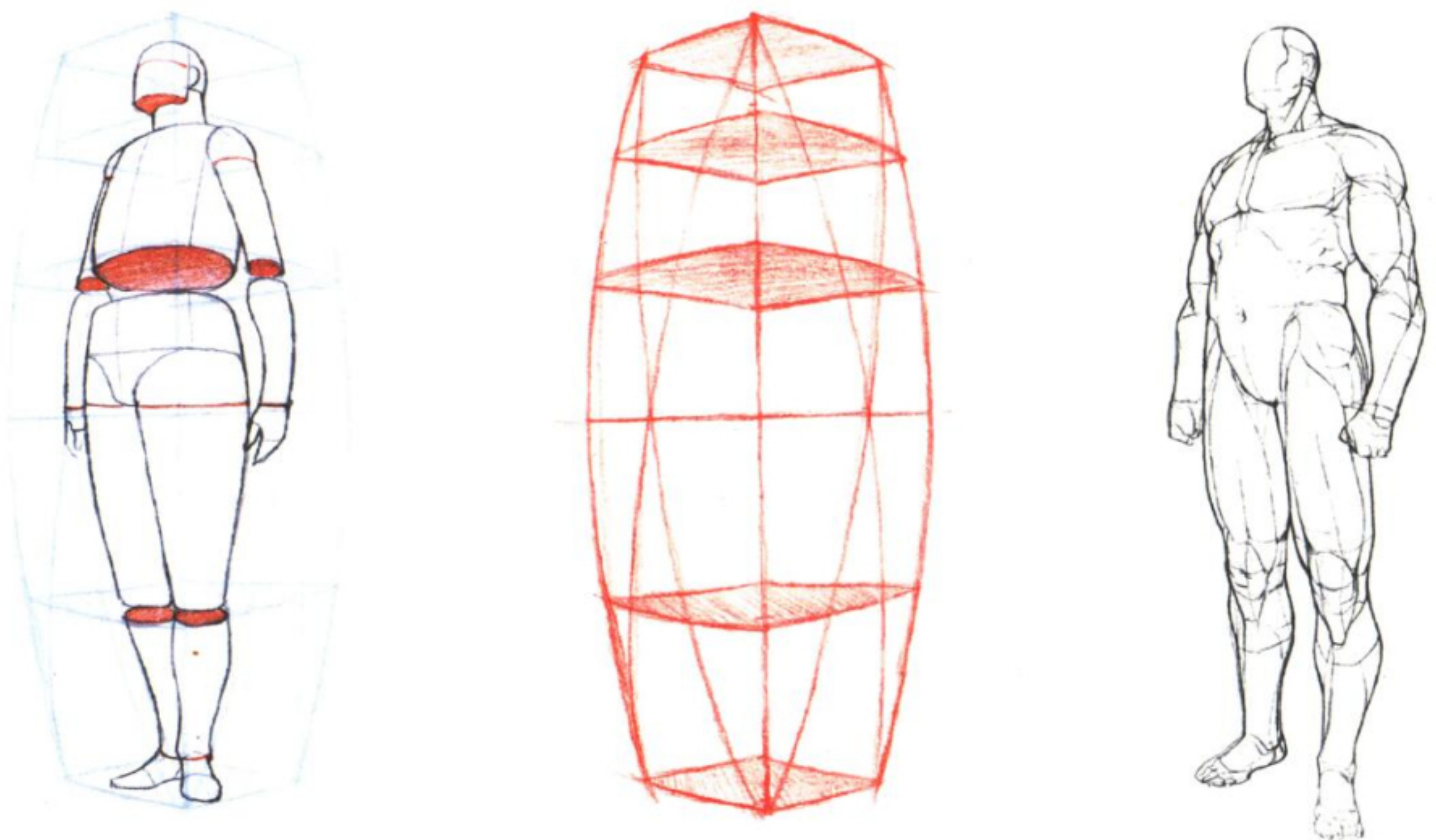
The above exercises can help us better understand the law of scaling and scaling of the human body, and use the horizontal quilt of different parts of the human body to shape the human body.





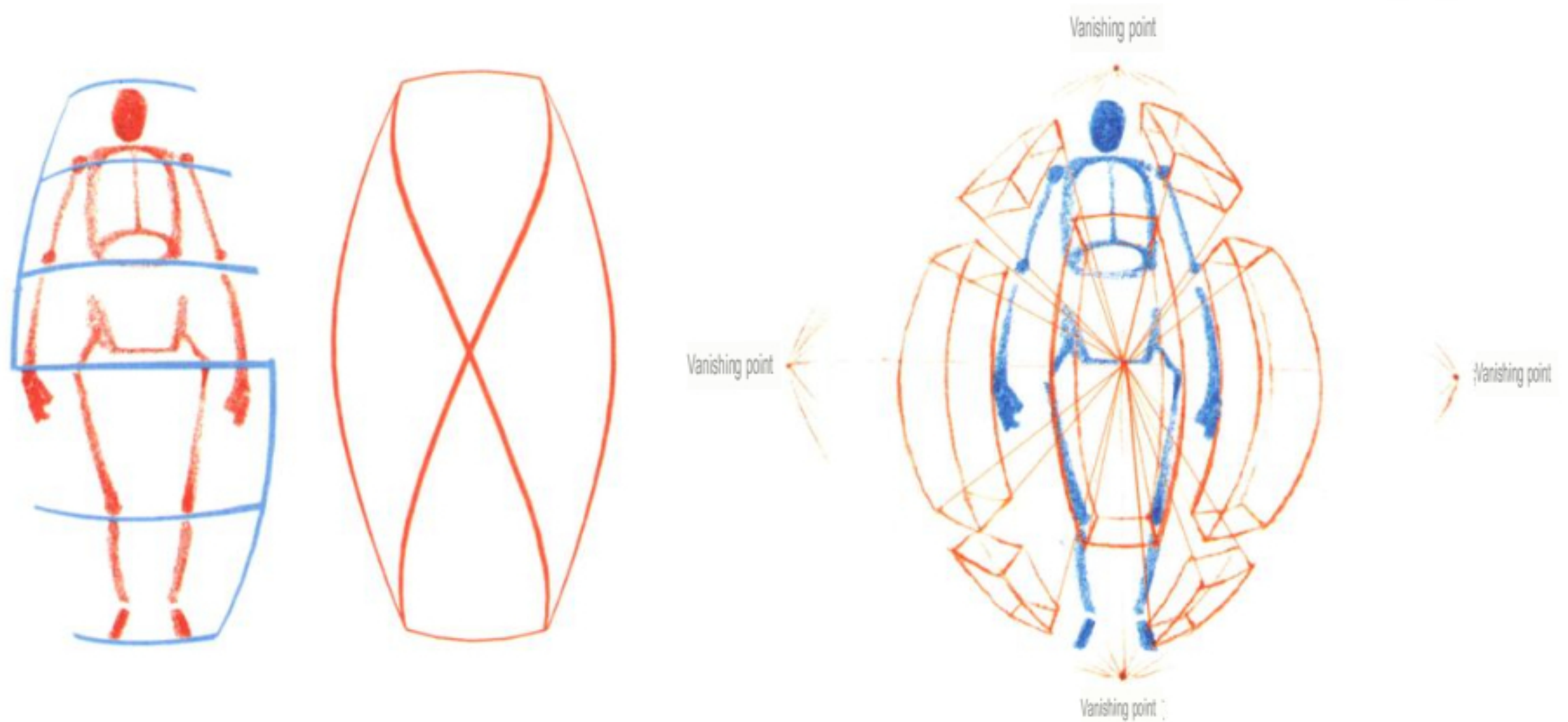
There are four vanishing points in the four-point perspective, up, down, left and right. The midline and horizontal lines of the visual center are straight lines, and the remaining lines are isolated lines and extend to the two opposite vanishing points. These parameters The test line is somewhat similar to the latitude and longitude line on the globe.

In this state of perspective, the proportional division and plane relationship of the human body will be affected.



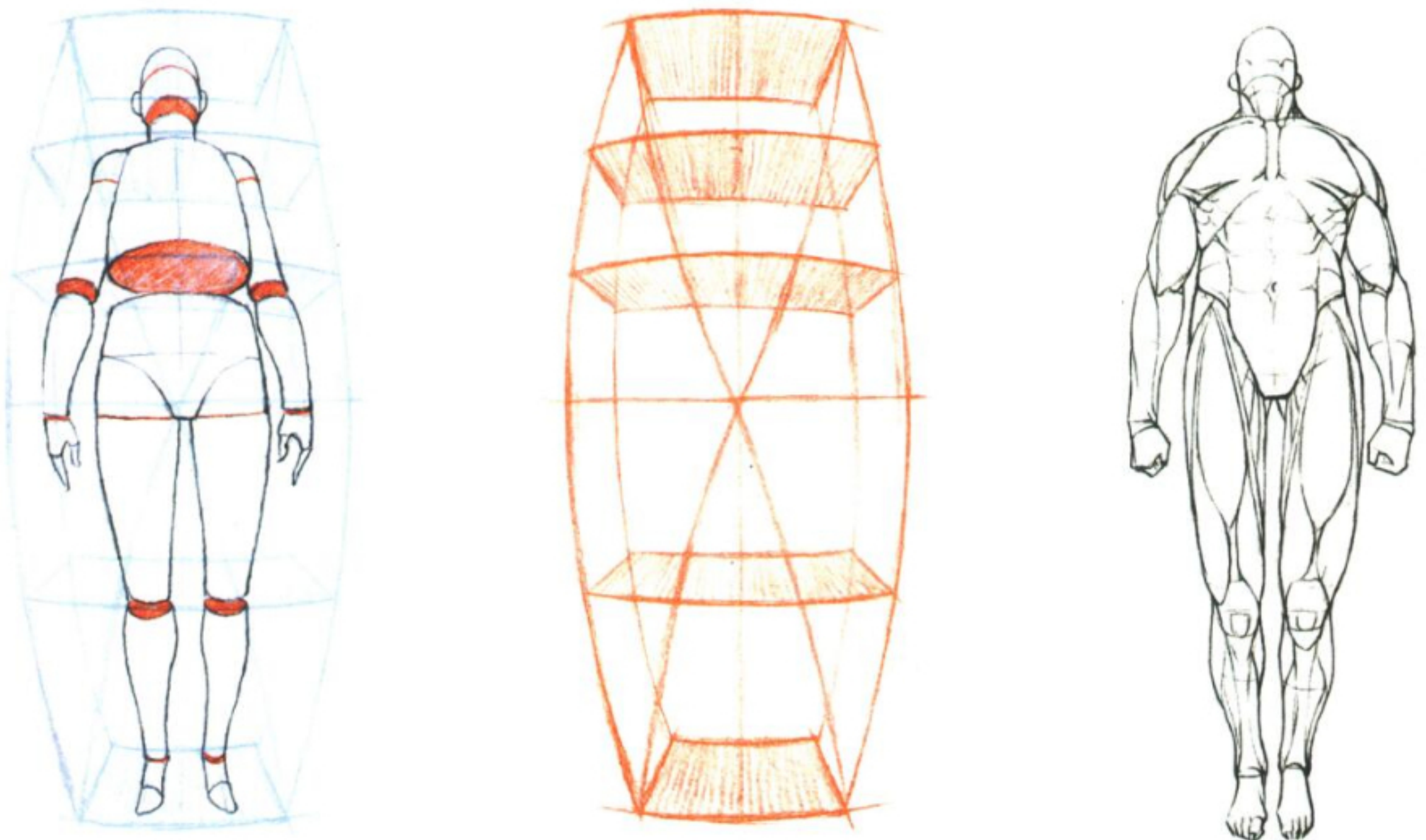
The square body with a four-point perspective is a bit like a balloon being blown. The human body is mounted in such a square body, and it looks like it has been blown. The closer the body part is to the visual center, the more The more the crosshair feels full, the larger the entire human body looks.

This kind of perspective is difficult to see under normal circumstances, and it often appears in photographic works shot with specific lenses.



Five-point perspective is also called fish-eye perspective. There are five vanishing points in the upper and lower left and right sides and in the center of vision. The five-point perspective of the human body is like a giant, which will give people a strong sense of oppression.

The perspective principle of five-point perspective and four-point perspective is relatively close, except that there is an extra vanishing point extending to the center of vision, and the line extending to the center of vision is a straight line.



Perspective is a relatively rigorous discipline, covering a wide range of fields. I have only selected a small part of the knowledge to explain. The main purpose is to let everyone better understand the method. The relationship between the block and the human stent.

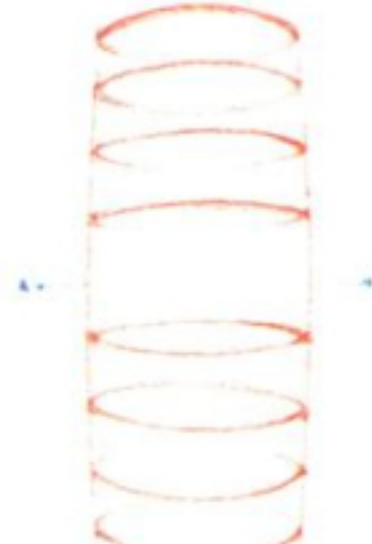
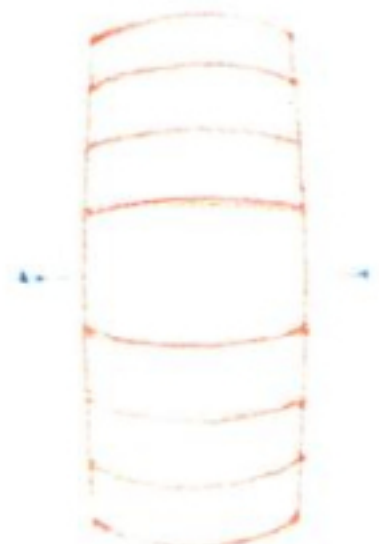
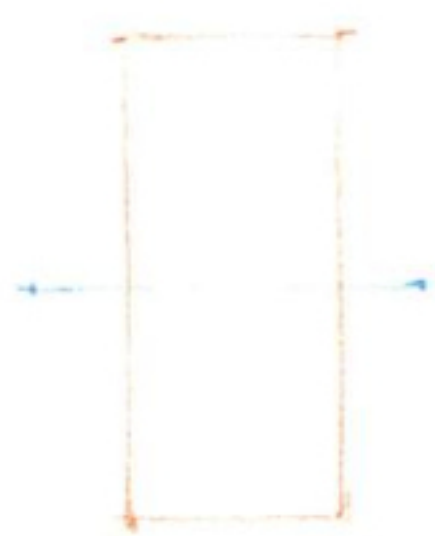
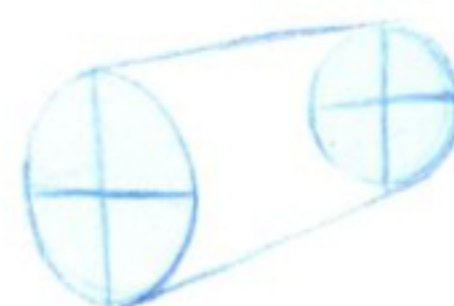
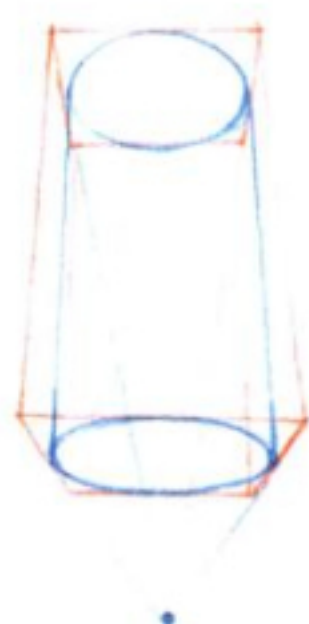
When learning to draw the human body, we cannot simply learn the structure of bones or muscles, but also understand and use human scaffolds to draw more interesting human bodies.



09

The relationship between the cylinder and the human body

The human body in different perspectives introduced earlier. They are all upright. If we want to behave. The human body makes different movements in different perspectives. State, you need to turn your attention to the cylinder. Physically, learn to use the twisting of the cylinder to A human body that exhibits different dynamics.



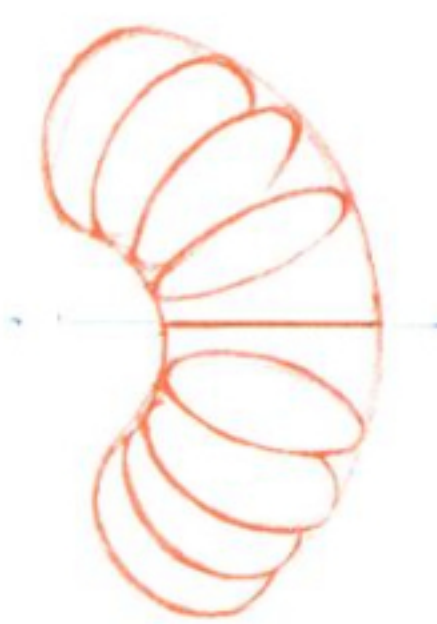
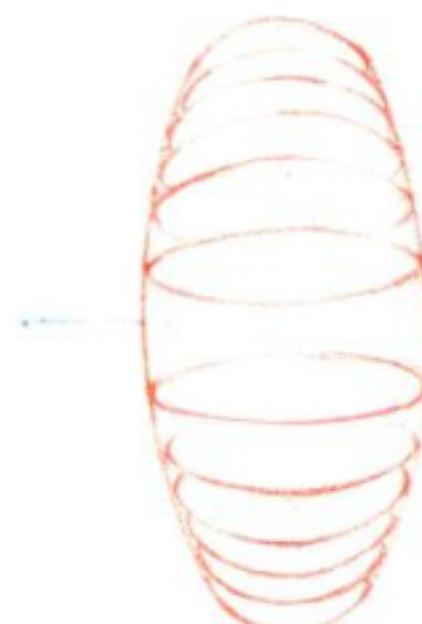
When painting a cylinder, the main thing to draw is a circle. The round section and edge line of the cylinder.

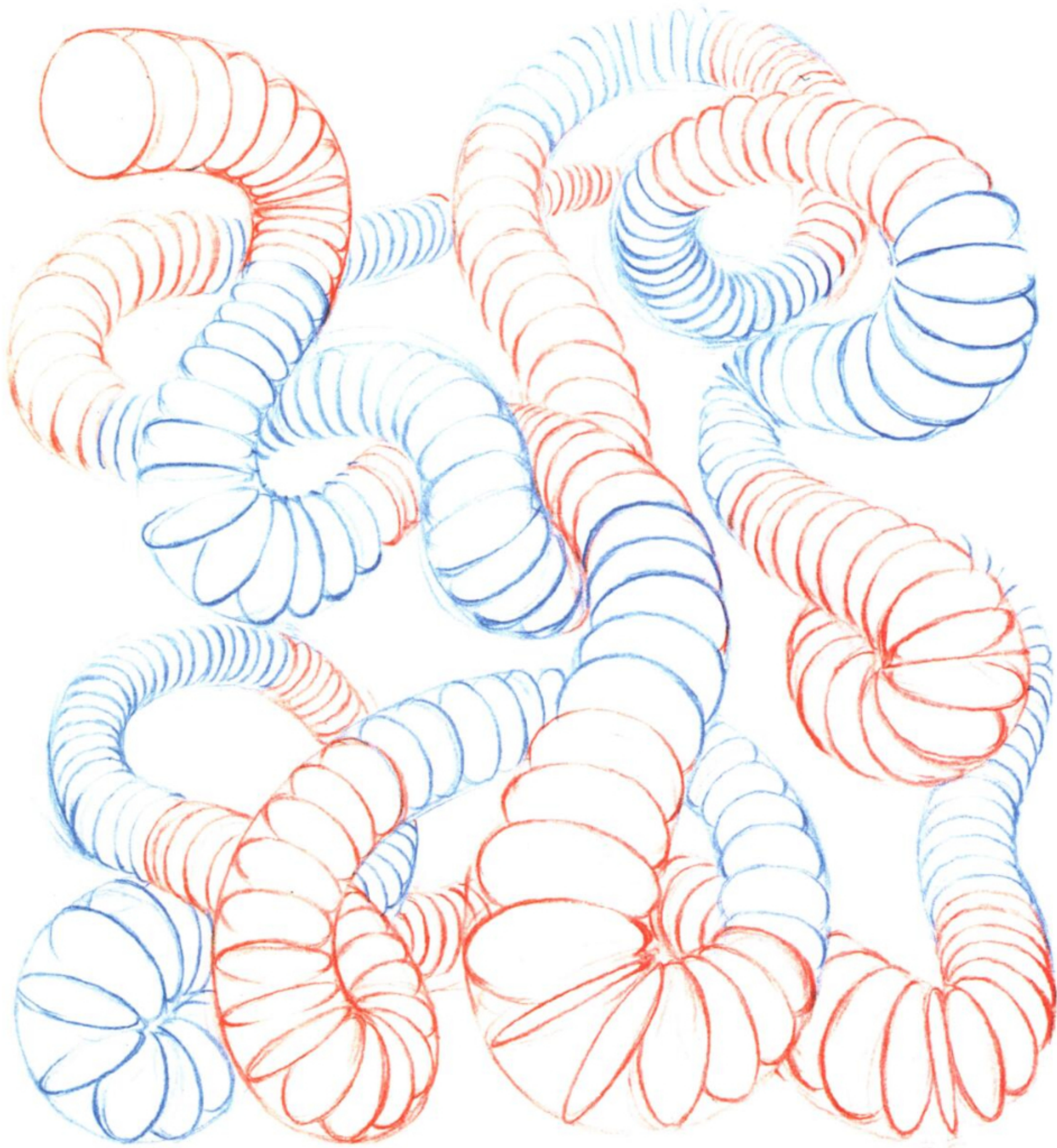
The round section of the cylinder will follow the round cut. The position of the surface changes with the change, and the edge line also changes. Will scale accordingly.

Changes in the proportion and fineness of the human body and the circle. The changes in the cylinder are very similar.

When the human body is in motion, we can think of the human body as a tube, the tube is twisting. At this time, the round section and edge lines above change. The transformation will be great.

Pay attention to control when drawing twisted pipes. The spacing of each round section on the tube, The squeezed side has a smaller spacing, and the pulled one. The edge spacing is large.





A single twisted tube is not difficult to draw, but what is difficult to draw is a retracted tube.

When practicing drawing pipes, you can disassemble the long pipes into short pipes one by one, then draw the twisting state of each short pipe, and finally stitch the short pipes one by one. Get up and the resulting tube will be very long.

Practicing drawing pipes is mainly to train our sensitivity to the round section of a cylinder. Every twist will change the round section of the tube, depending on the size of the space. In principle, the thickness of the tube will also change.

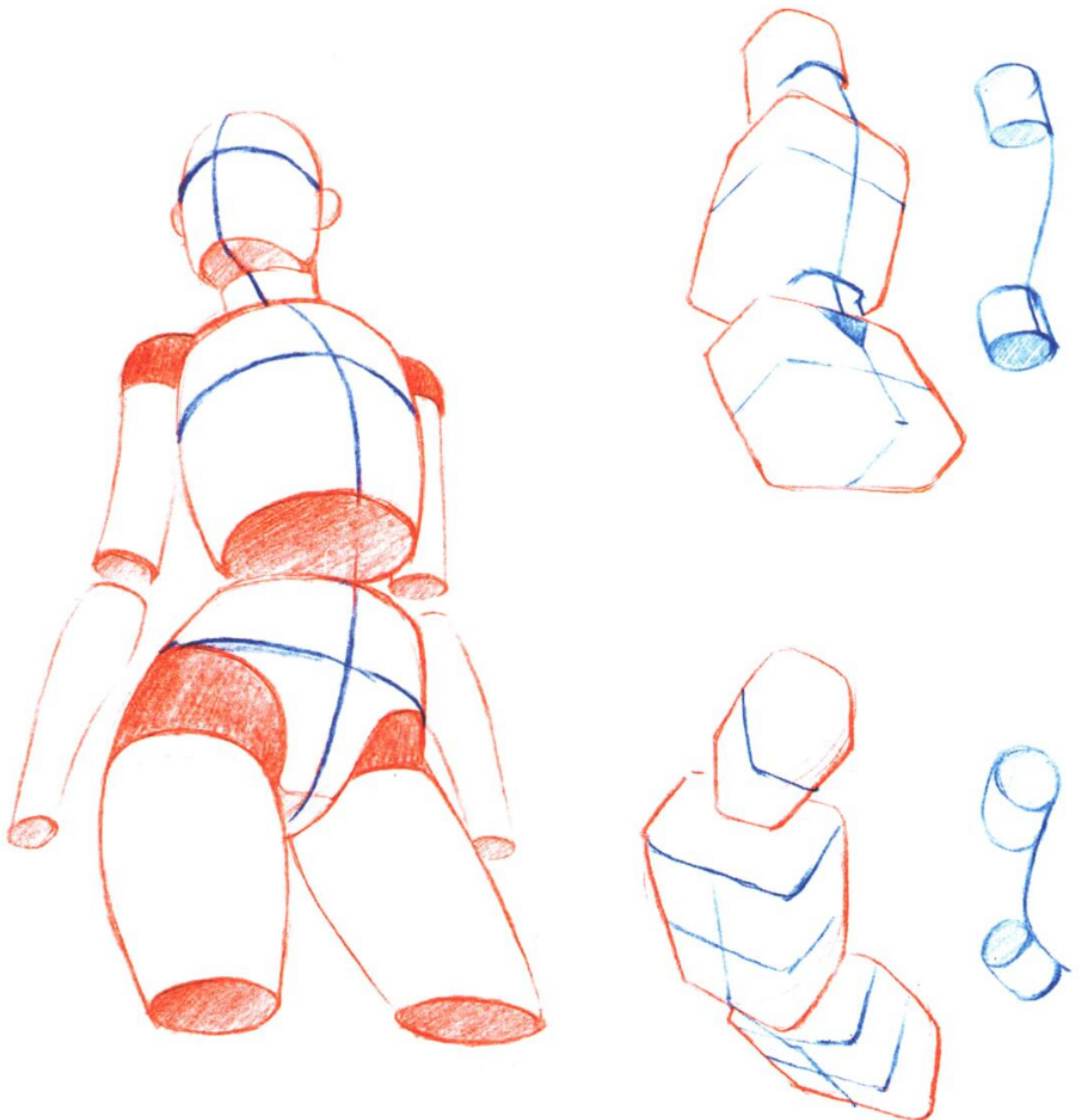
If you can do a good job of perspective exercises on the tube, it will become very simple to express the dynamics of the human body.



A human body can be regarded as a large cylinder, and every movement may cause its circular section to change. When we observe the human body, we can imagine the joints as being cut, and feel the changes in the round section to people.

The different dynamics brought about by the body.

The relationship between facets in the human body is everywhere. When we observe the human body, we should mainly focus on the spine. Column part-the most critical place in the use of cylinders. Every movement of the spine causes the human body to appear different. The dynamics. Pay special attention to the cervical and lumbar vertebrae, which are the most frequently moving parts of the spine.

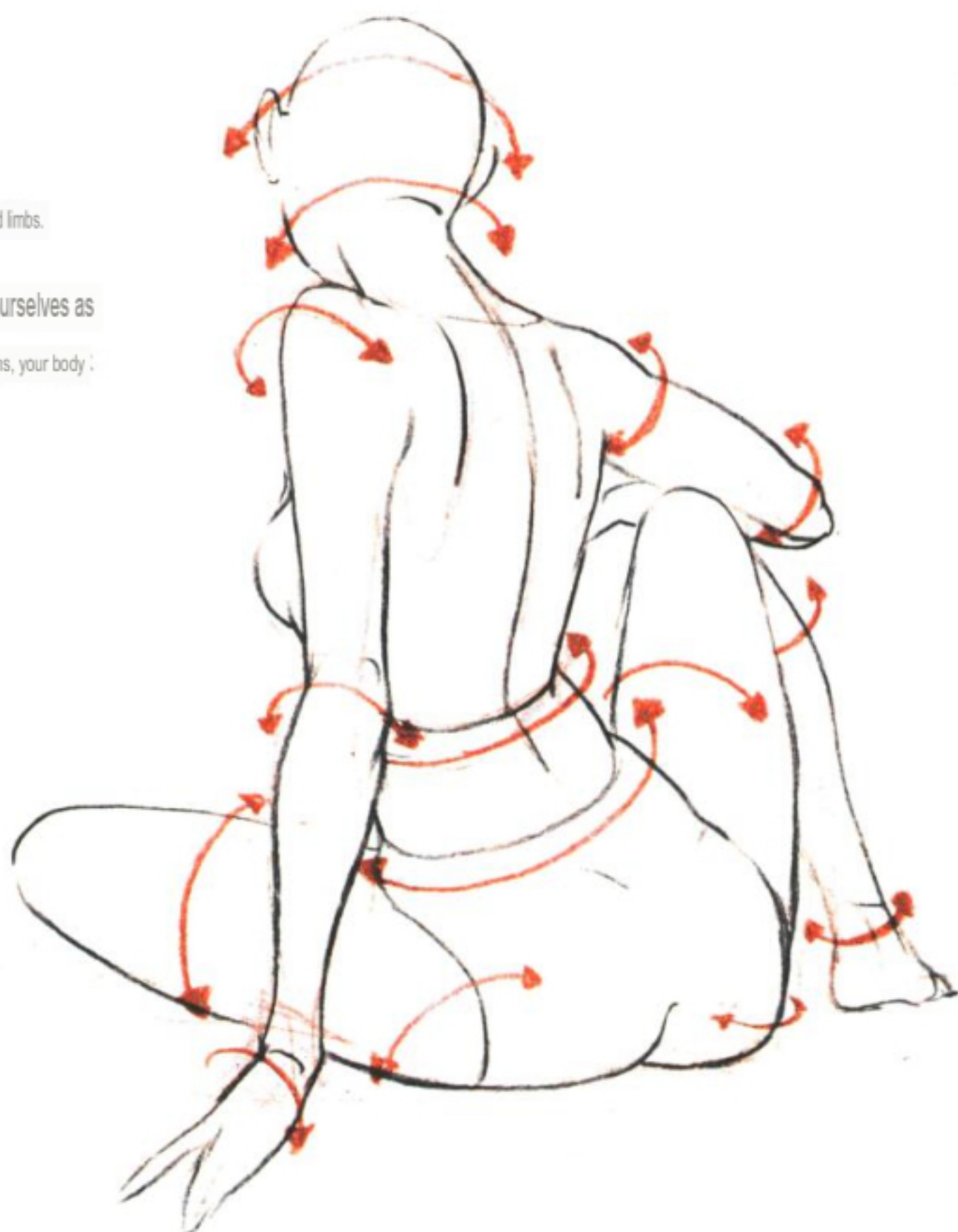


The solitude of the human body is mainly used to express the state of the spine and limbs.

When judging the fitness of the human body, we can think of ourselves as

The character you want to draw, feel that when you are doing the corresponding actions, your body :

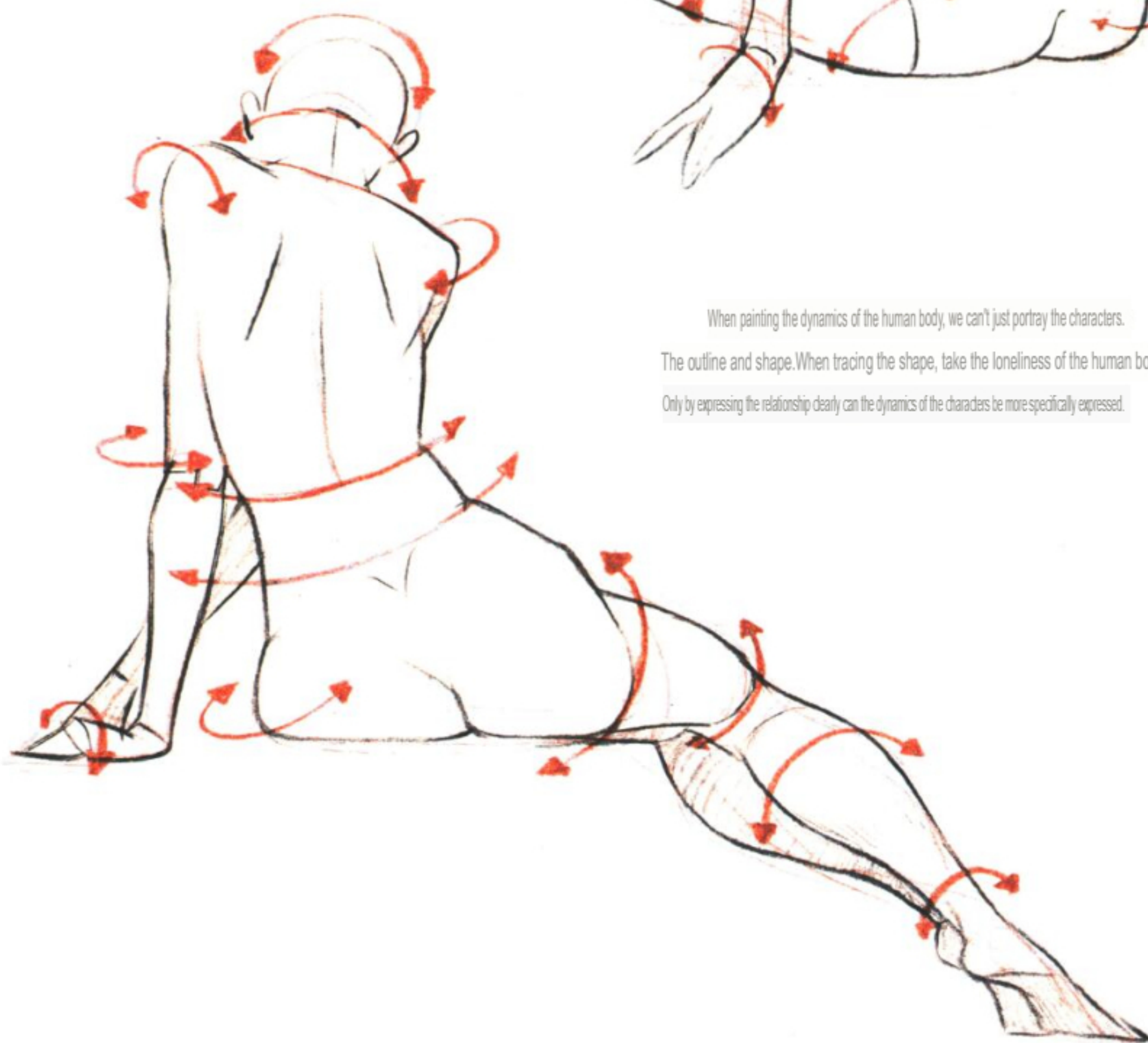
What is the state of each joint part?



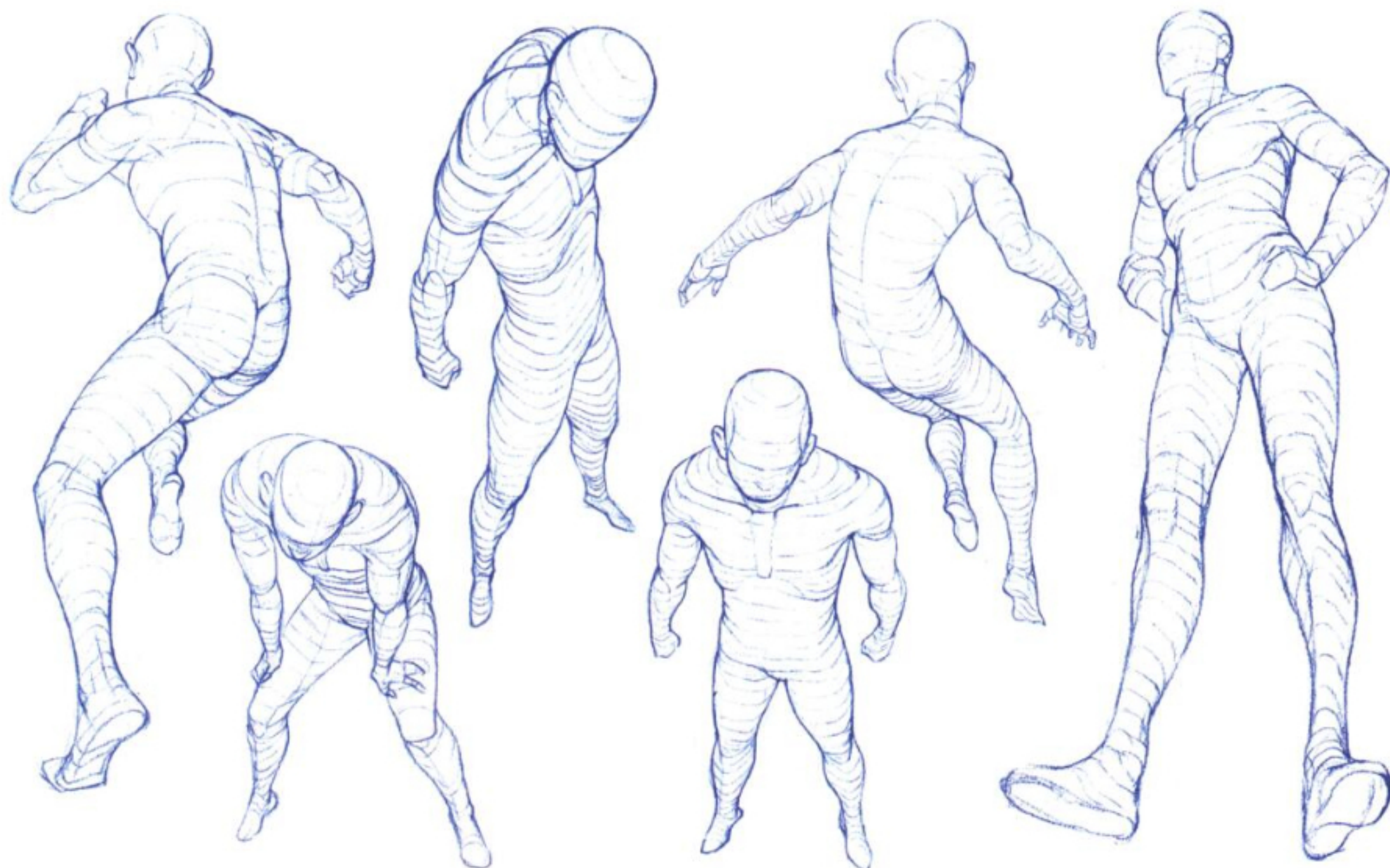
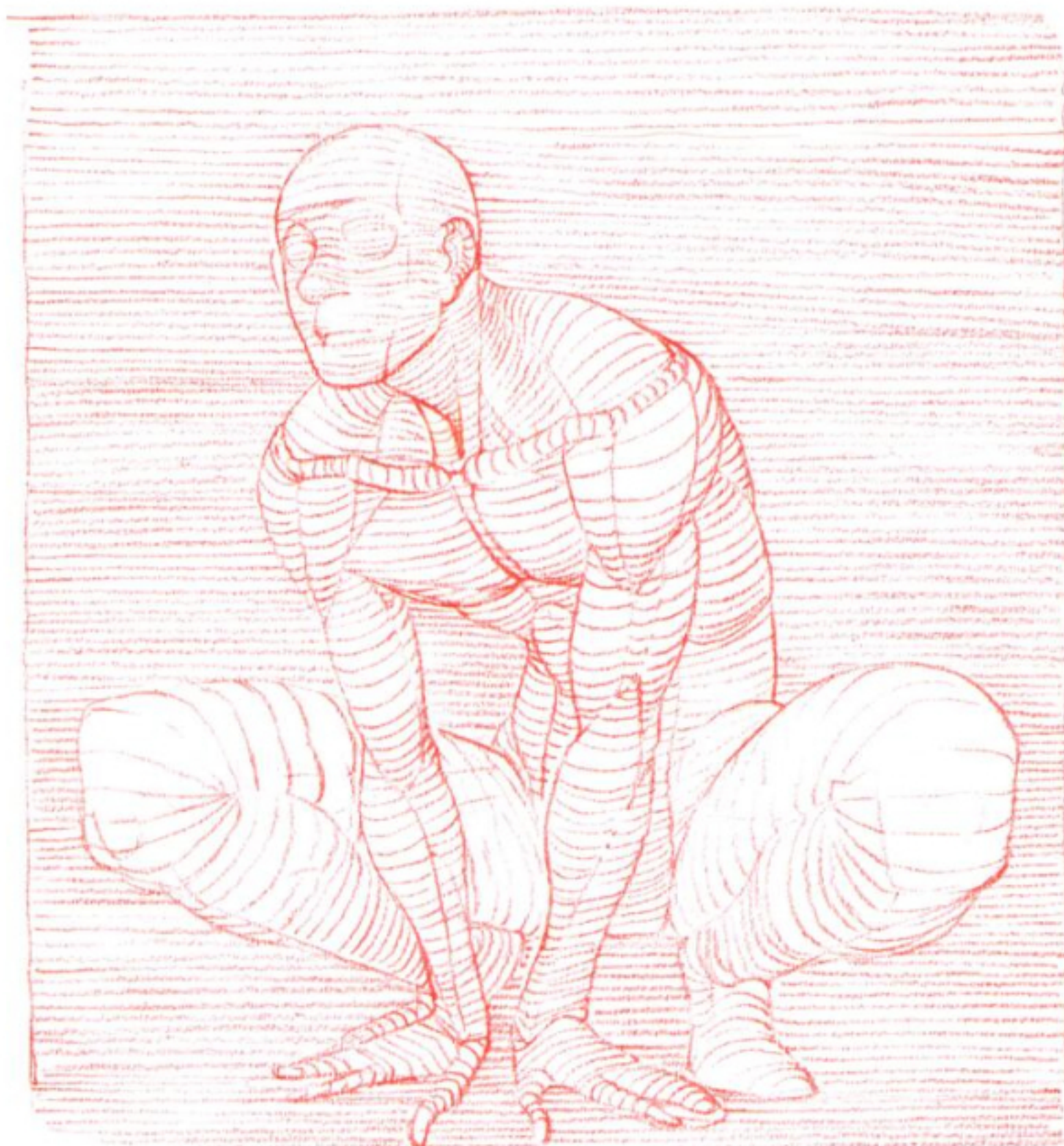
When painting the dynamics of the human body, we can't just portray the characters.

The outline and shape. When tracing the shape, take the loneliness of the human body.

Only by expressing the relationship clearly can the dynamics of the characters be more specifically expressed.



Solitude exercises are very important for expressing the details of the human body Great help.

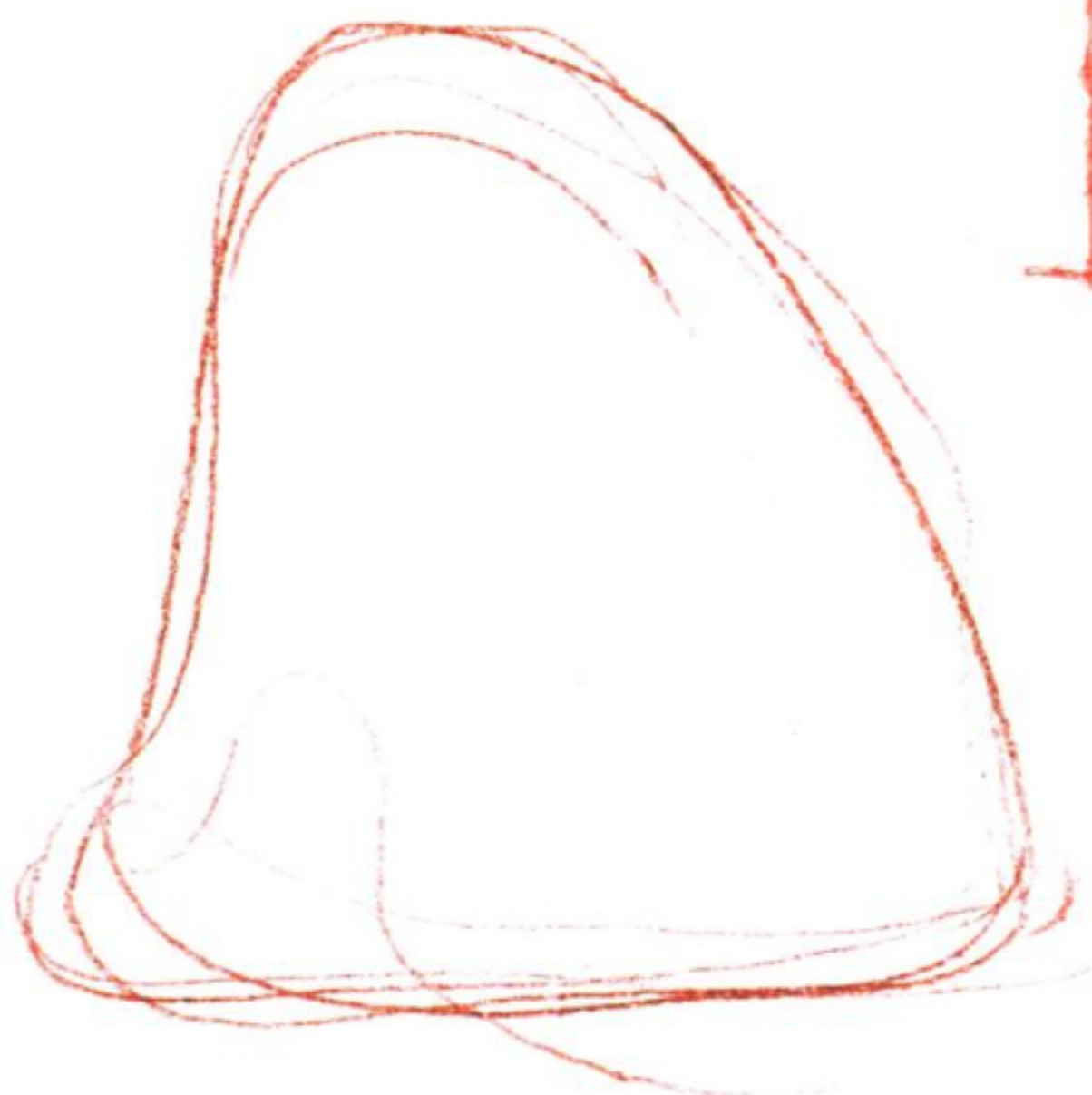
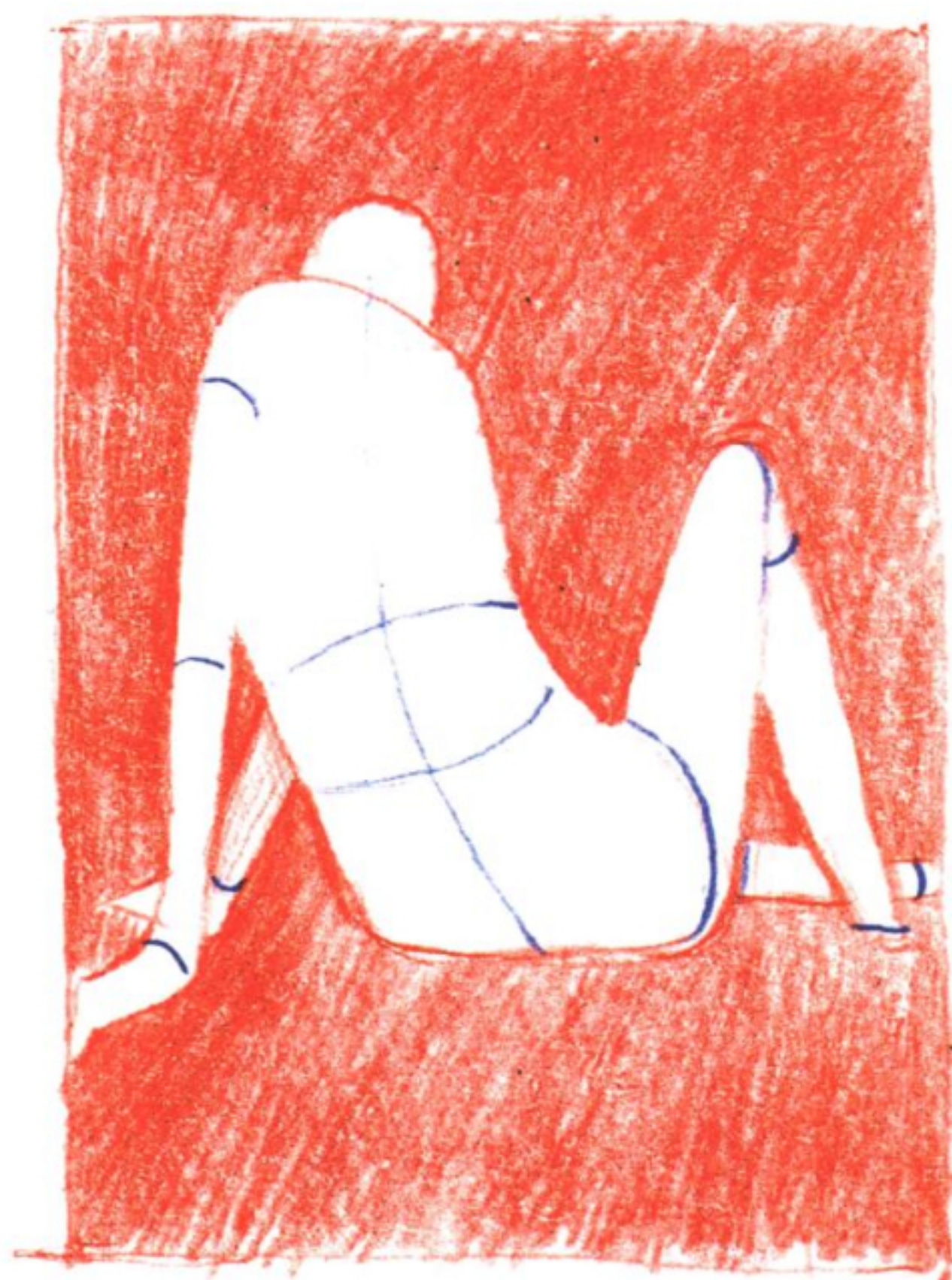


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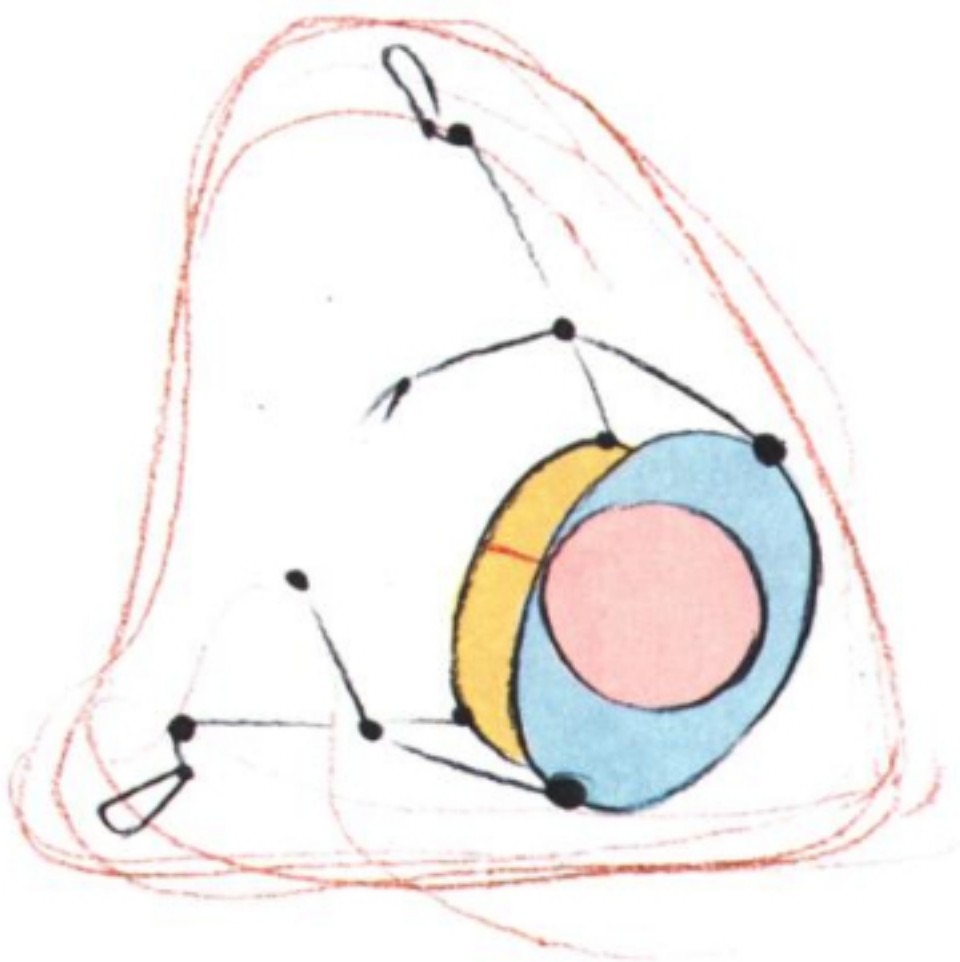
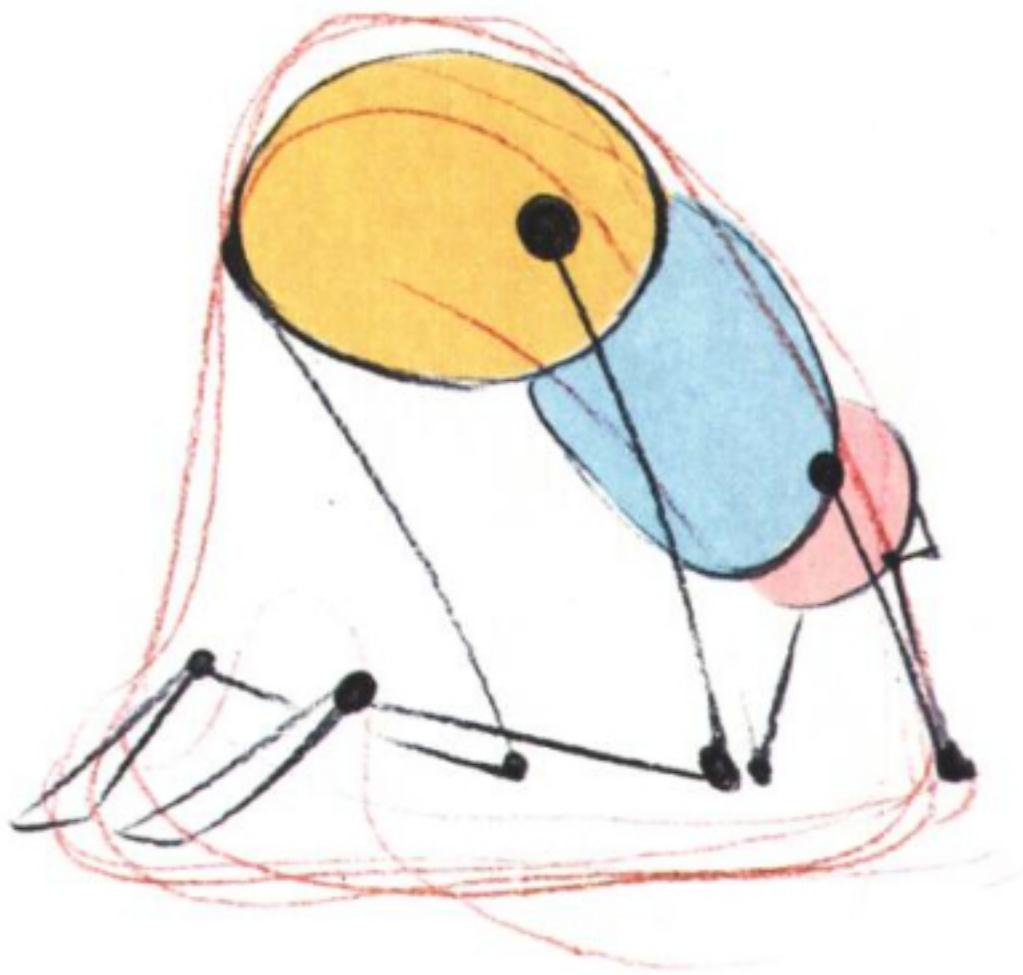
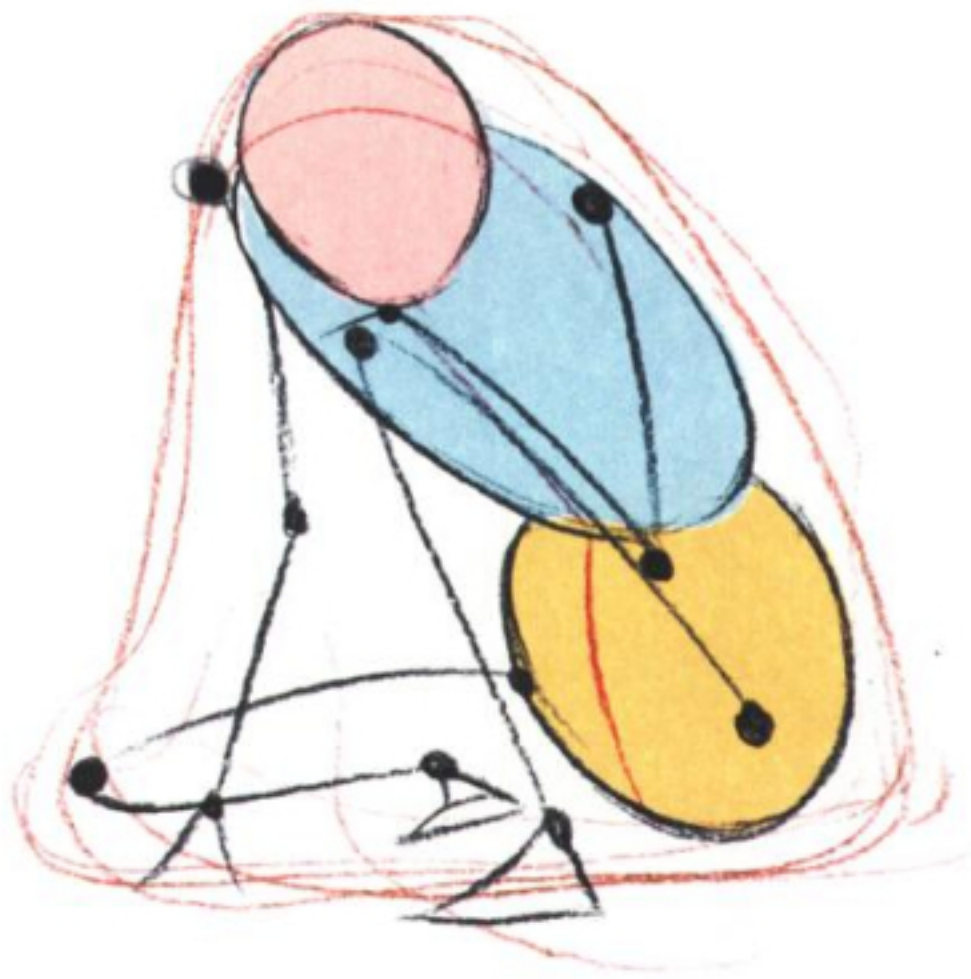
Human body and plane shape

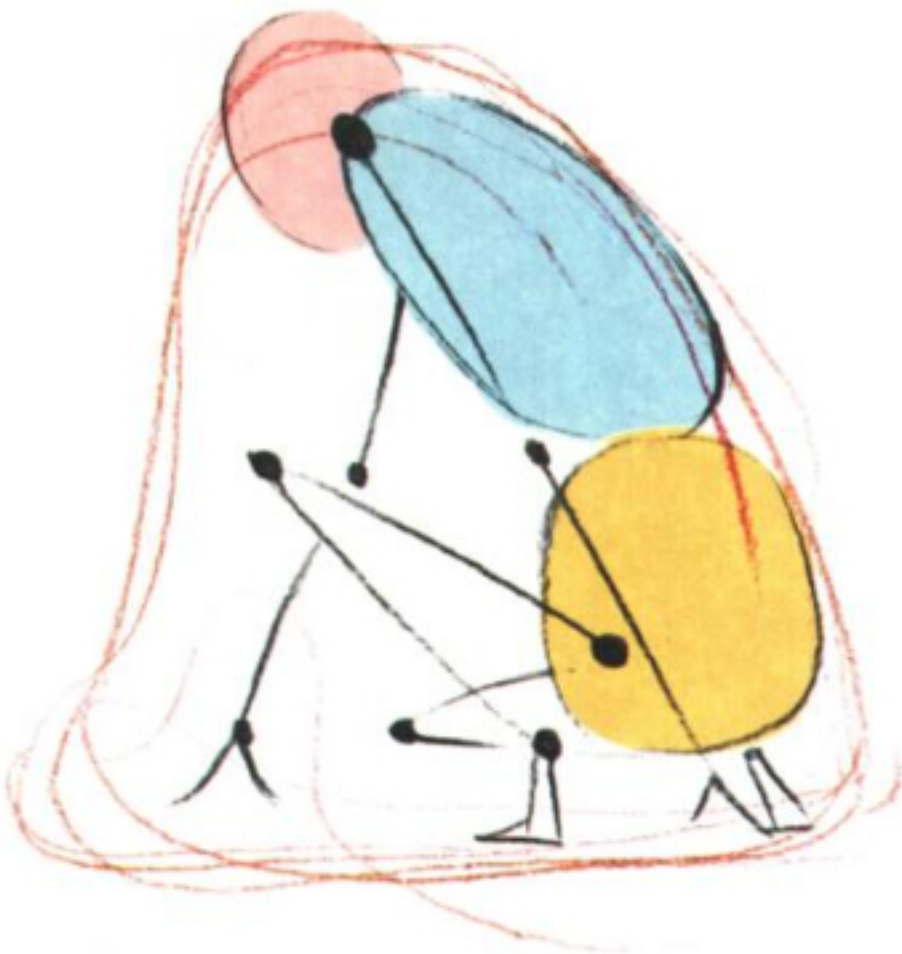
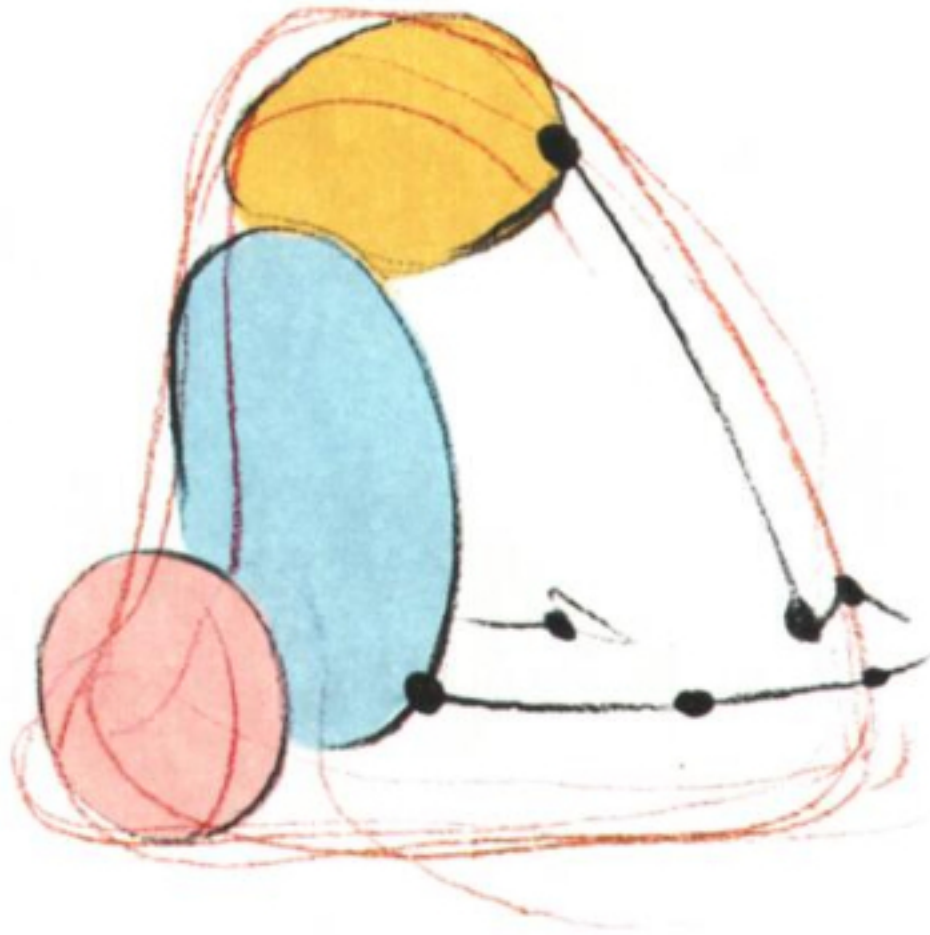
After we have mastered a certain knowledge of human scaffolds, we can be different.

The plane shape gives the human body in different states.



10-15-20







Chapter Two

Head structure

第三章

头部结构



- 01 颅骨、面骨和下颌骨
- 02 头部骨骼的塑造步骤
- 03 头部骨骼的绘制练习
- 04 头部三分化的运用
- 05 人物的面部特征
- 06 不同角度下同一角色的面部特征
- 07 五官的塑造
- 08 头发的塑造
- 09 面部肌肉和表情
- 10 头部的绘制步骤
- 11 头部的综合练习

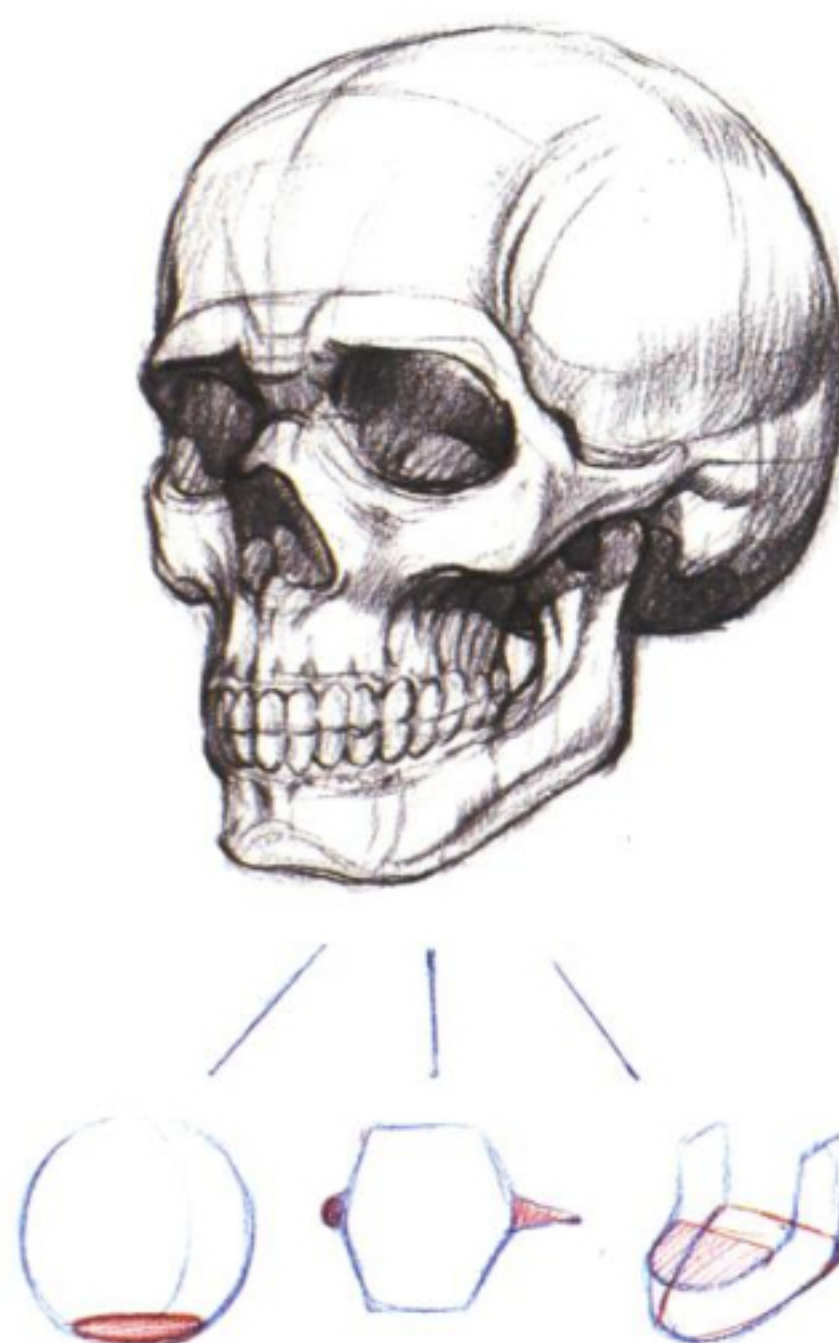
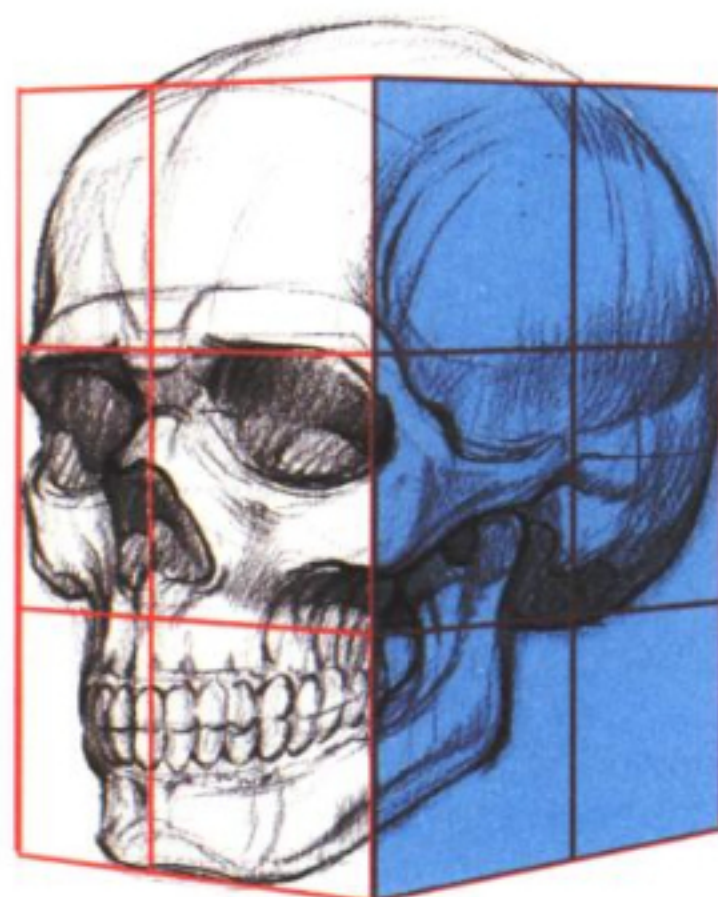
01

颅·Bone, facial bone and lower tilt bone

The head structure is more complex, and different characters have different head structure characteristics.

When understanding the structure of the head, we need to disassemble the head to .
Master the bones, muscles, space, features, expressions, etc. of the head from multiple angles
Knowledge of head structure.

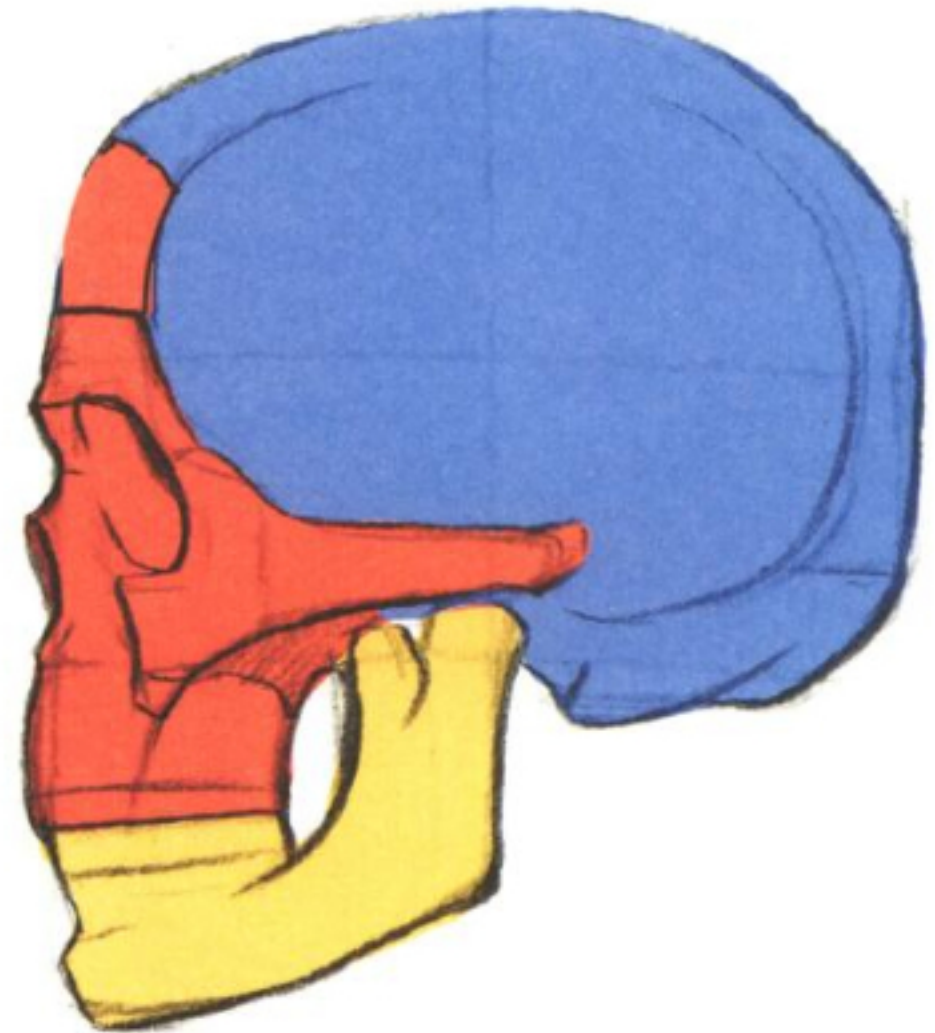
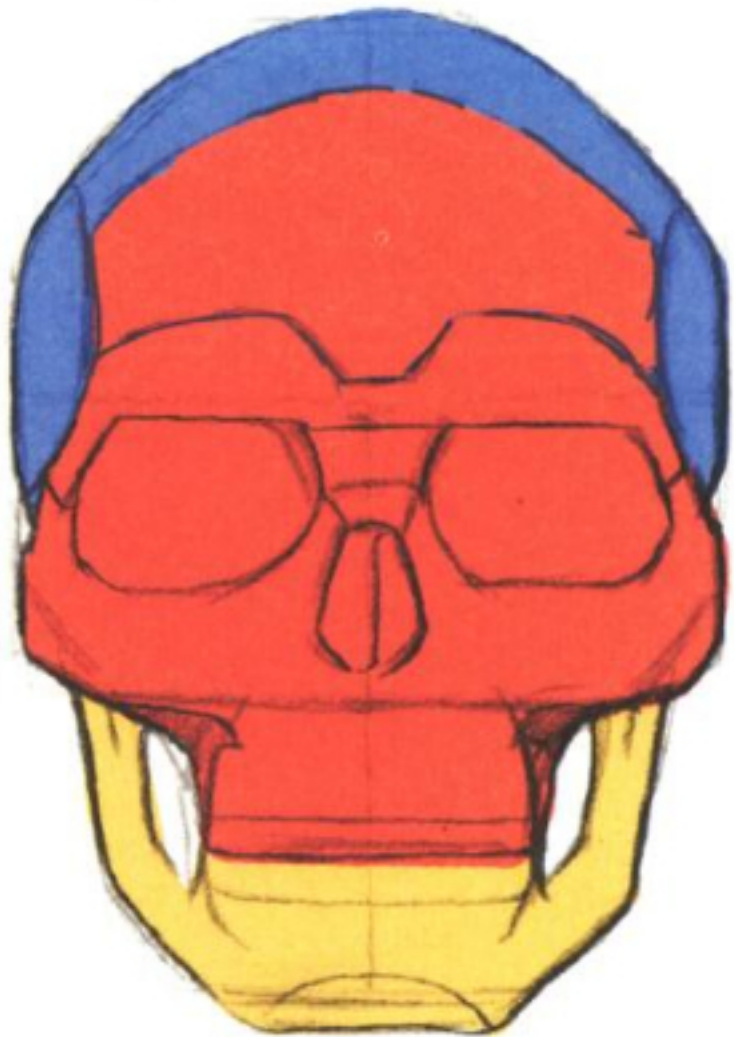
We can understand the structure of the human head from the bone structure of the head. Here,
We focus on understanding the space of the head and the composition of the head.



The pre-bone is composed of more than 20 bones, excluding ear bones. These bones will undergo certain changes as people age.

In order to more easily understand the structure of the head, we can flatten the local bone cheese to make the head three-fold, that is, to make the head bone cheese appear to be composed of three parts.

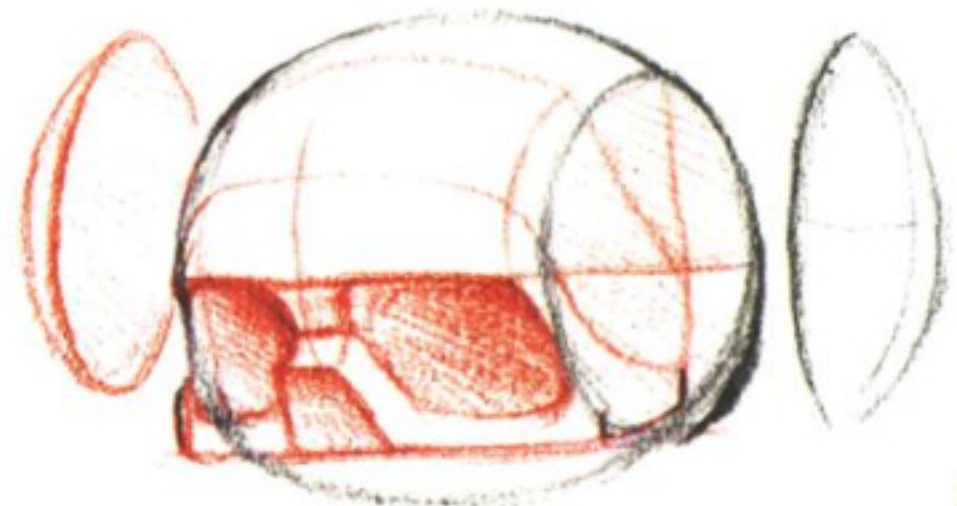
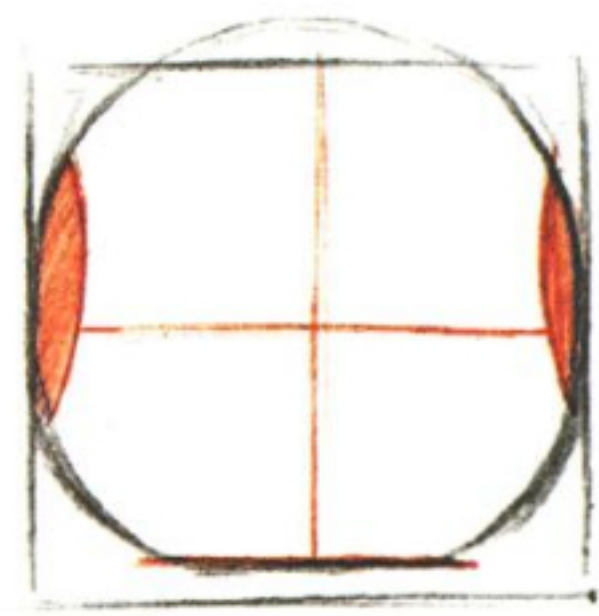
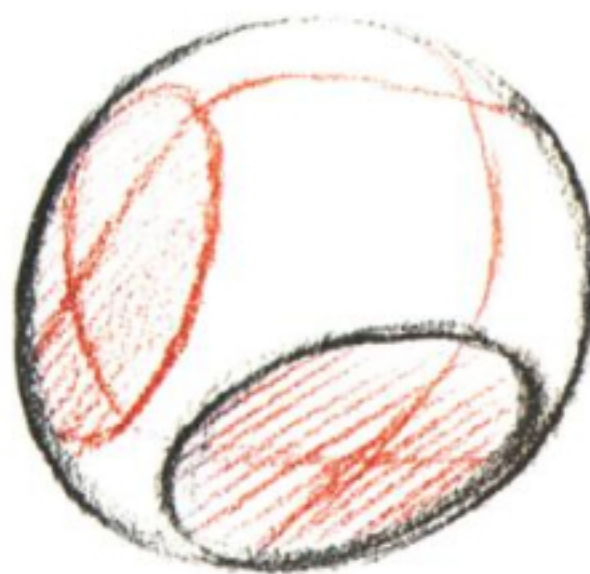
Formed: leaning bone, facial bone, lower collar bone.



The pre-bone is like a file circle that has been cut obliquely on the left and right sides. These two sections are the parts where the turning point of the head is more obvious.

There is also a section at the bottom of the head, which is the area connecting the head and neck.

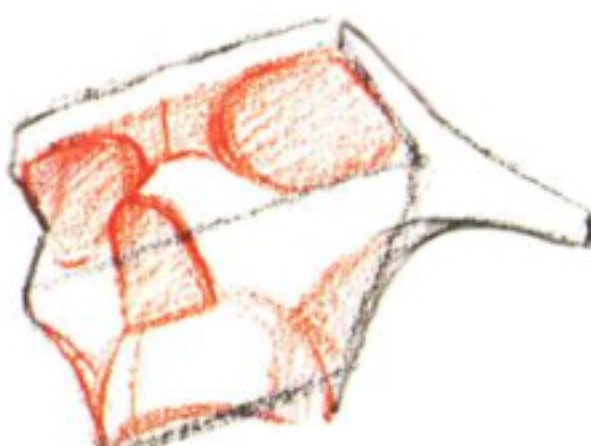
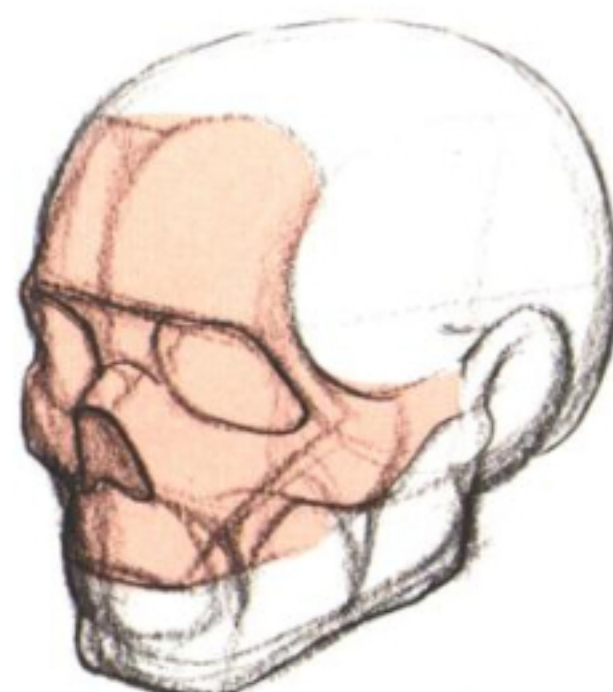
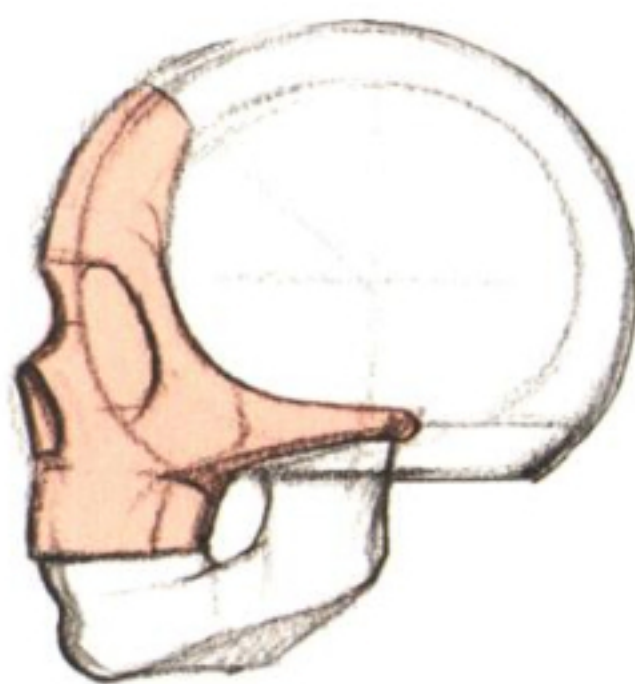
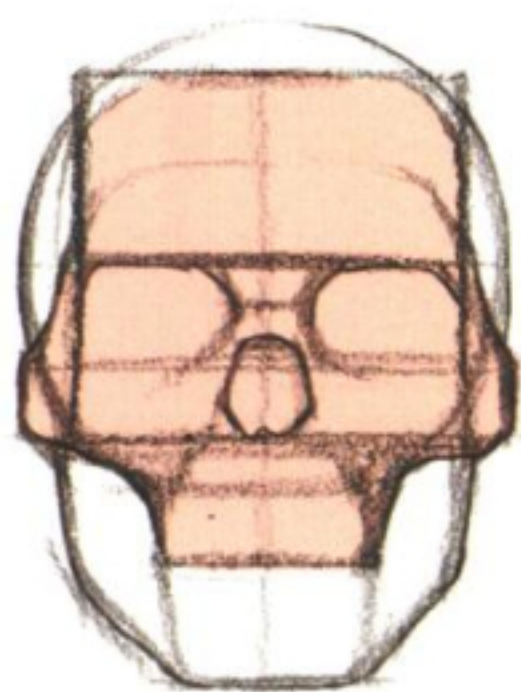
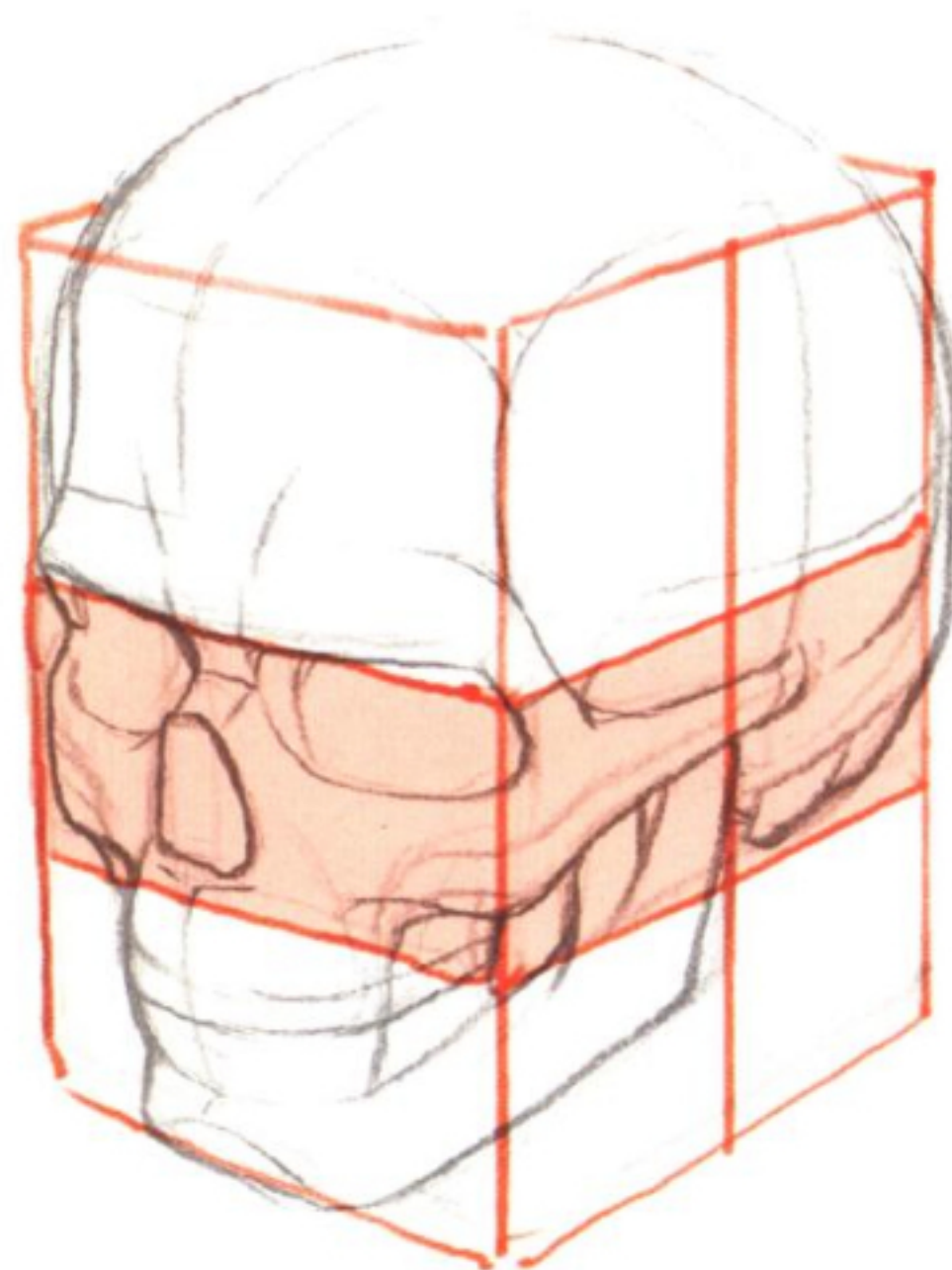
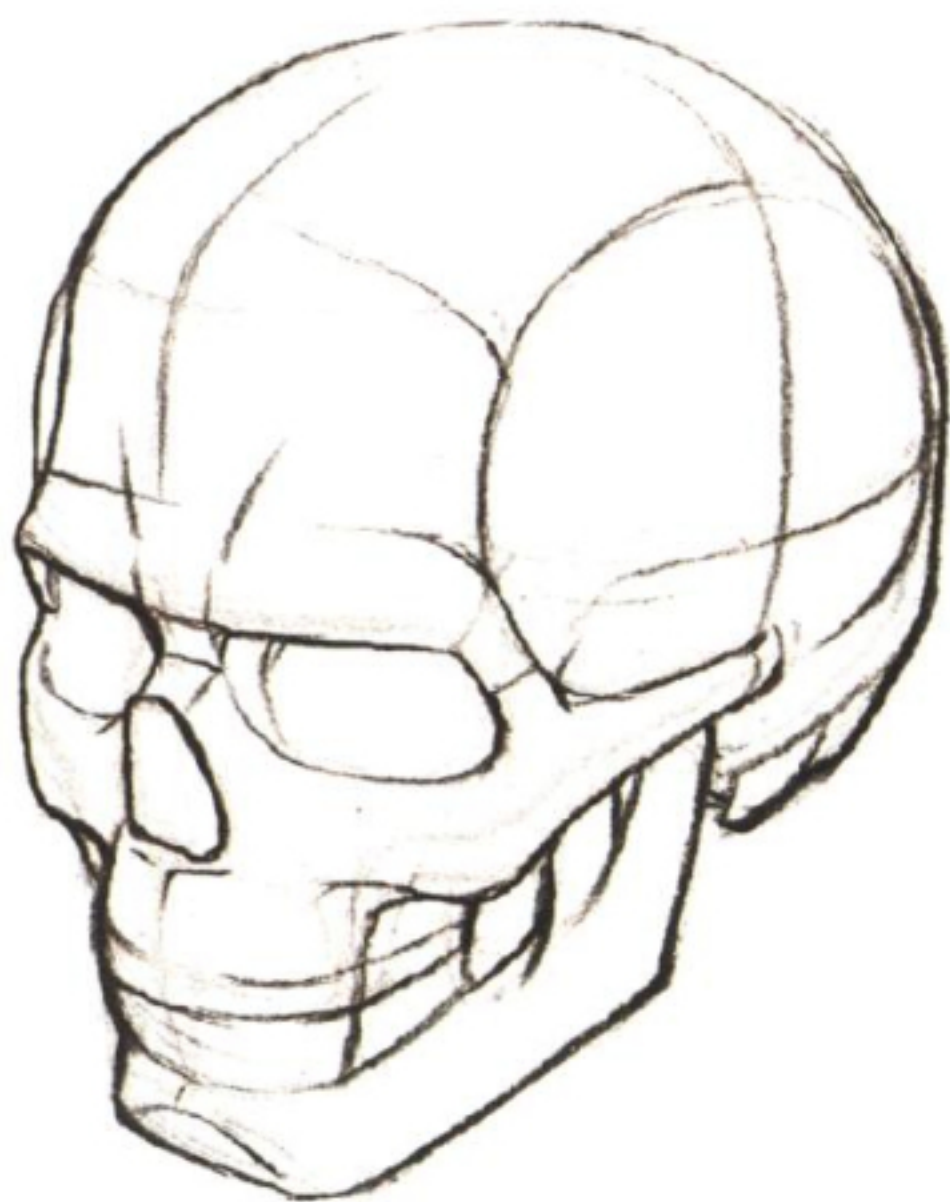
We can clearly see the location of these three facets from the front.



The facial bone consists of the frontal bone, the eyebrow arch bone, the frontal bone, the nasal bone, and the upper frontal bone. The ups and downs of the face are the key to expressing the facial features of different roles, so the facial bones are in the structure of the head. The parts that need to be highlighted.

Our five palaces are mainly attached to the facial bones. As long as we can draw the perspective relationship of the facial bones from all angles, we can quickly find the specific location of the facial features.

The relationship between the ups and downs of the facial bones is more complicated. We can treat this part of the structure as glasses, which makes it easier to control.

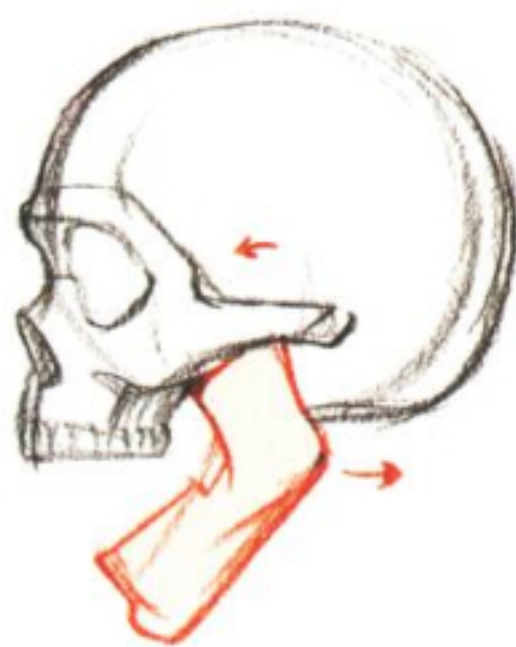
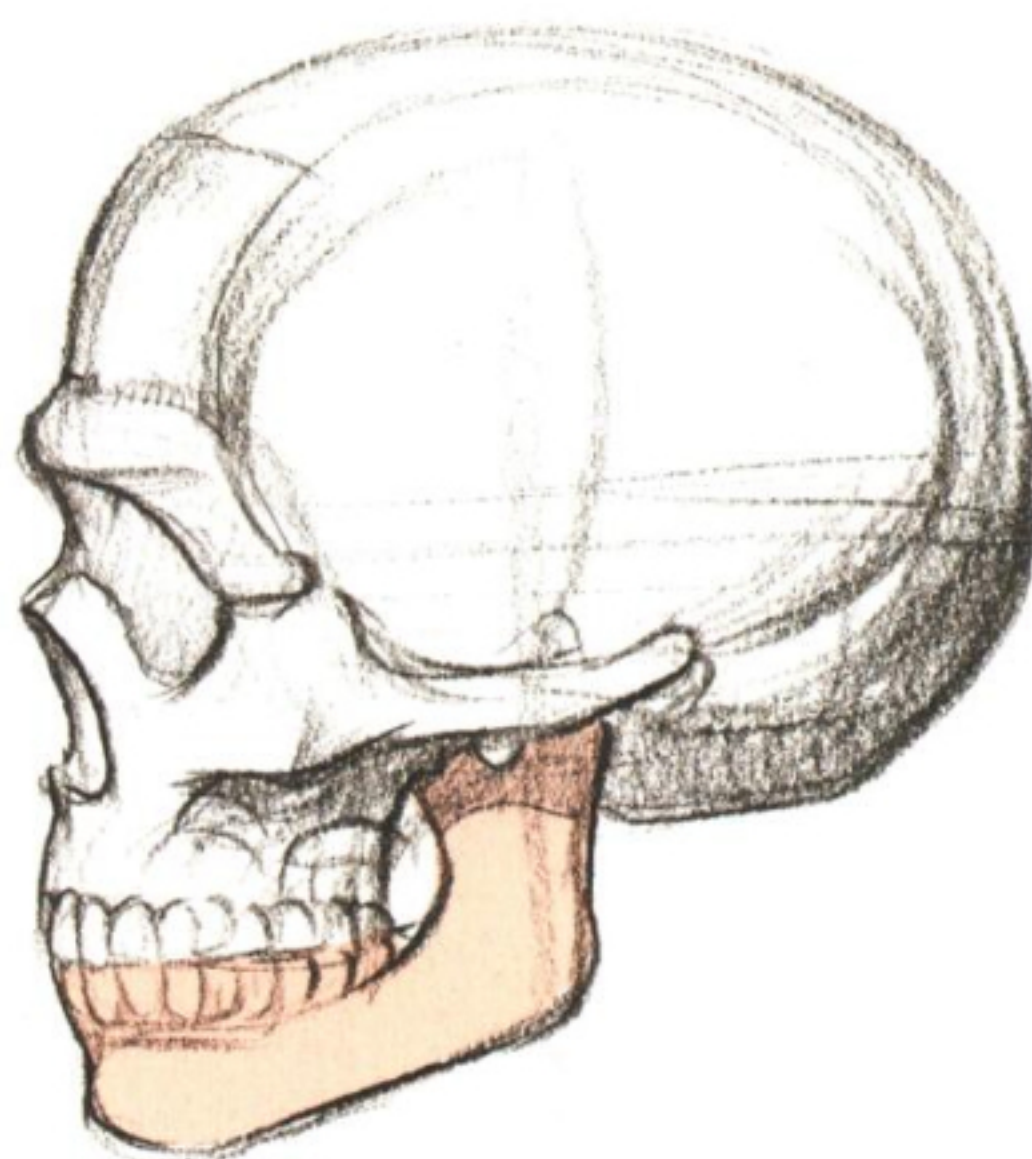
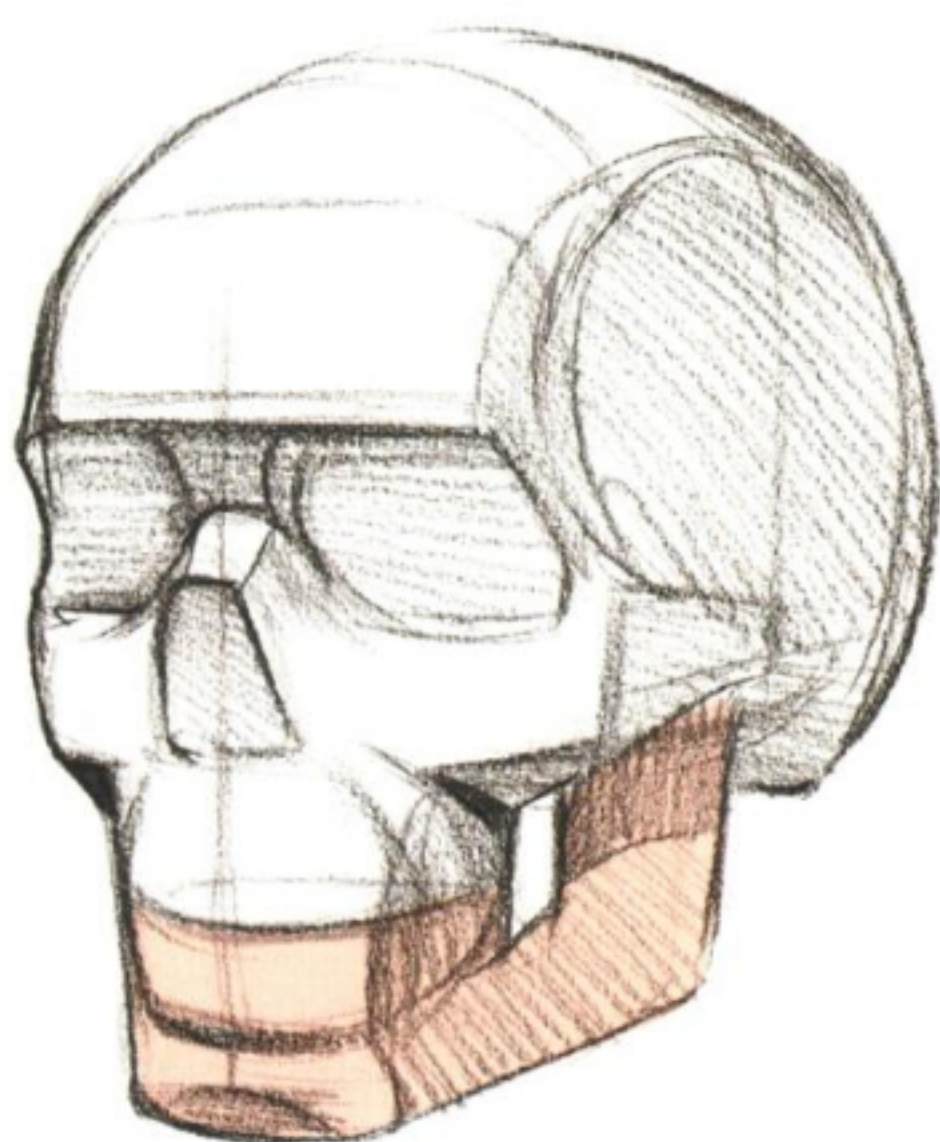


The inferior frontal bone is the only movable bone in the skull.

With age, the changes in the lower facial bones will become more and more obvious. Men, women, the elderly and children, the size of the lower frontal bones of different people is also different. The most

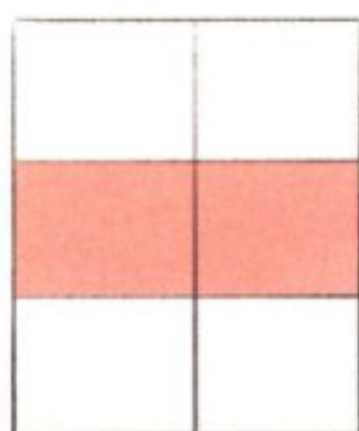
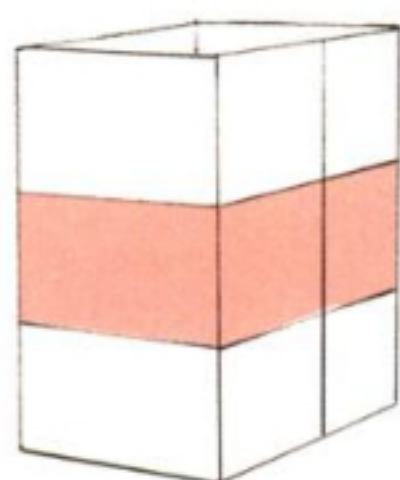
important place to look at the collar bone is the dental bed. When drawing the rotation line of the chin, the perspective of the dental bed needs to be considered so that a reasonable chin can be drawn and the entire head can be made more natural.

When painting Yan Bone, we need to express its perspective relationship from multiple angles.

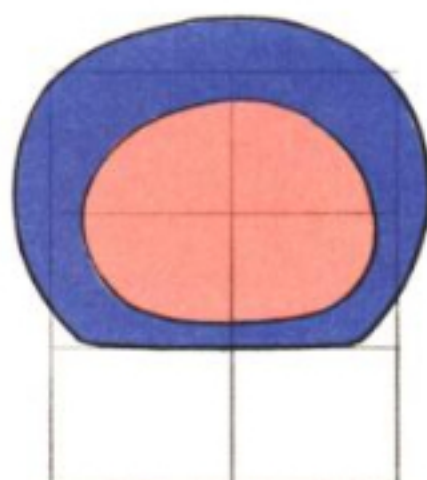
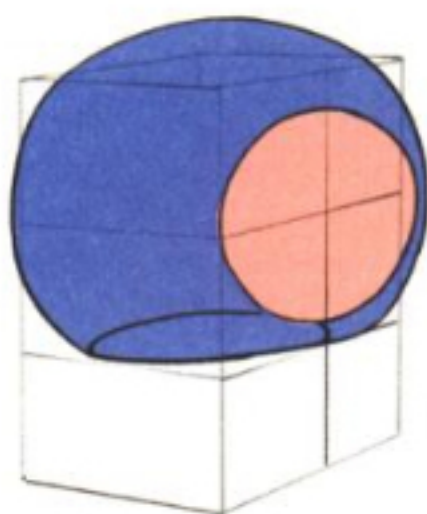


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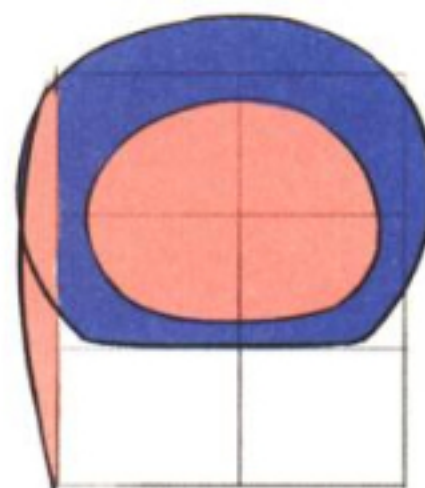
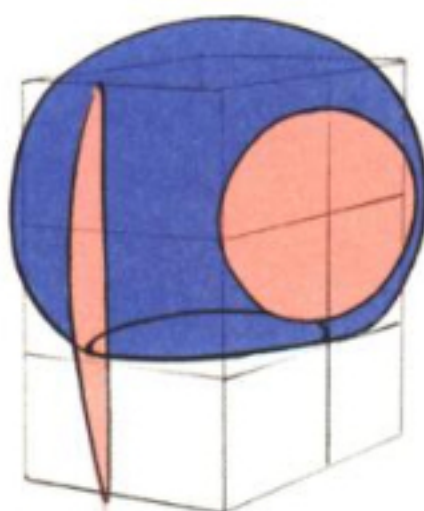
Shaping steps of the head bone path



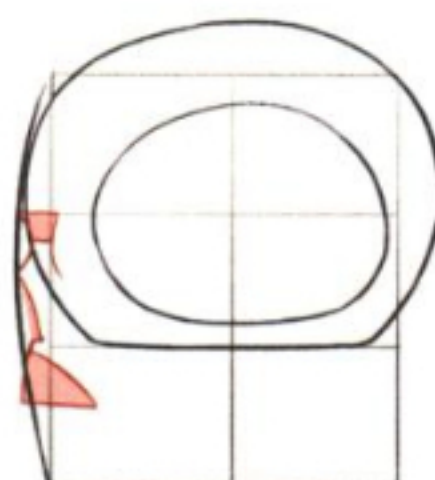
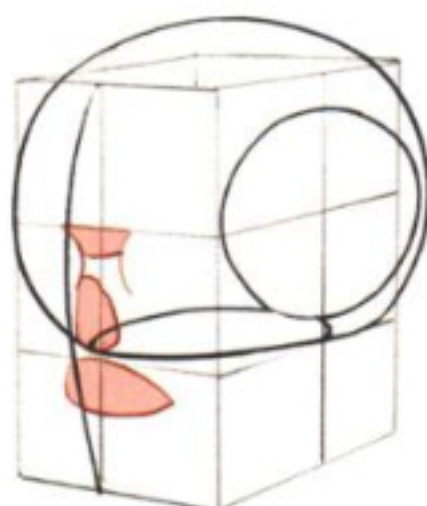
To shape the head bone, you must first draw a cuboid and lengthen this cuboid along the length. The sides are divided equally. If you want to draw a young character, you can turn the red part of the picture down move.



Draw a peach circle representing the pre-bone in the cuboid, and draw three of this peach circle. Faceted. The younger the character's age, the older the pre-bone.

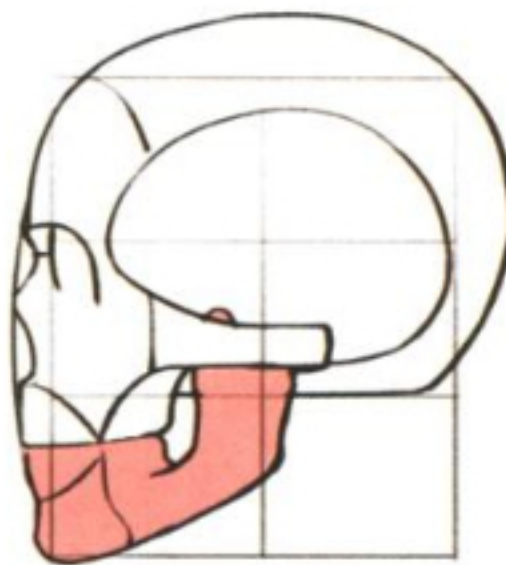
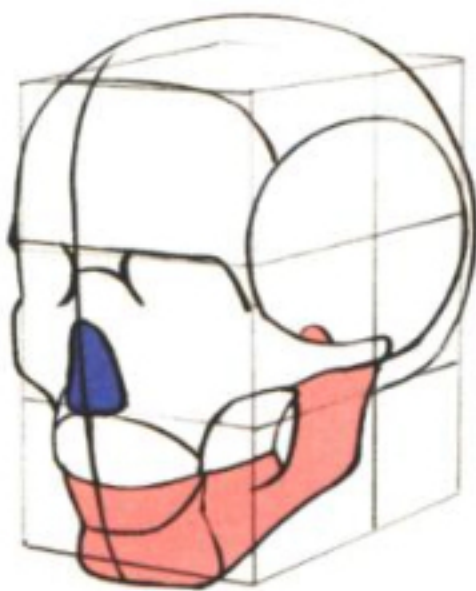
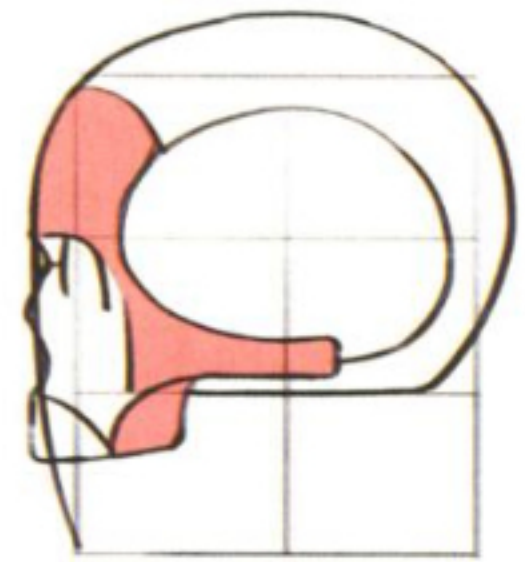
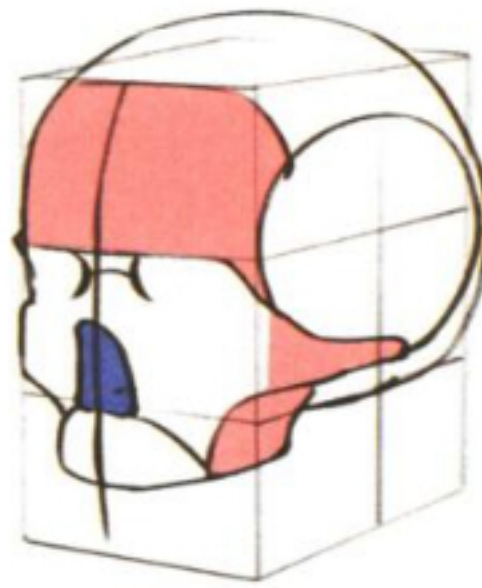


Draw the center line of the head, note that the center line is not a straight line, but will protruding to the outside, there is a certain arc.



Using the crosshair as a reference, draw the three faces of the eyebrow arch bone, nasal bone, and upper frontal bone. Ups and downs of key parts of the bone.

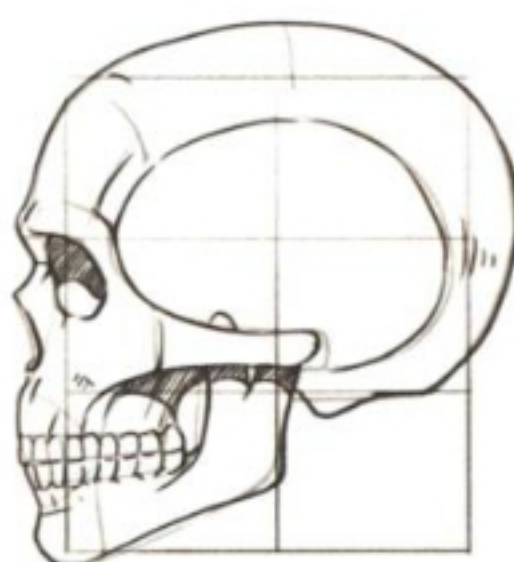
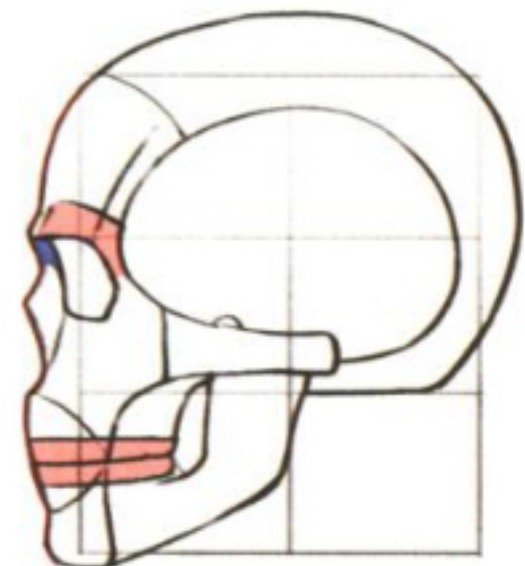
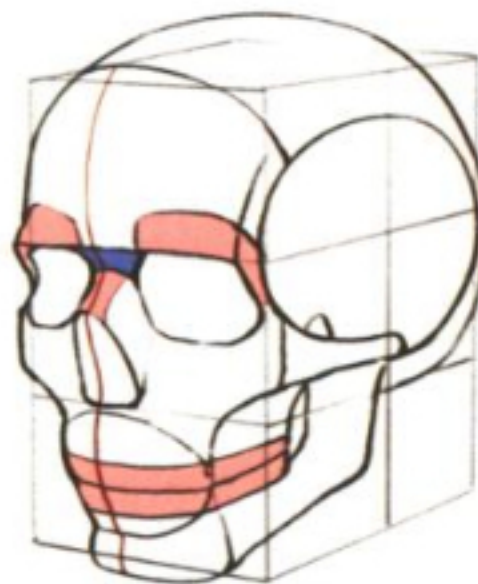
Complete the remaining parts of the frontal bone, frontal bone, and upper frontal bone, and now Create a turning point in the face.



Shape the lower face bone.

Draw the three main parts of the head in the above order, and the head bone structure is basically formed Shaped.

In order to show the structure of the head more clearly, we can Use some sketch tones to draw the ups and downs of the head, focusing on portraying The places are the eye sockets, the bridge of the nose, and the frontal bones.

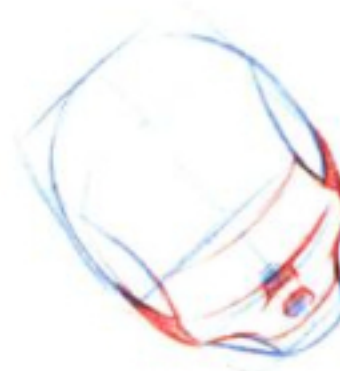
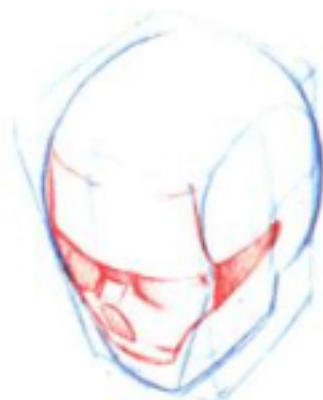
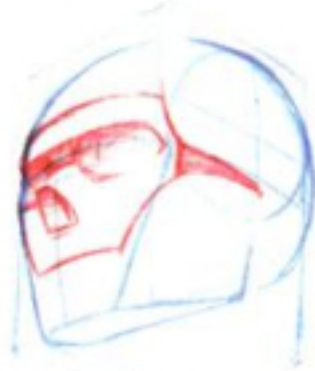
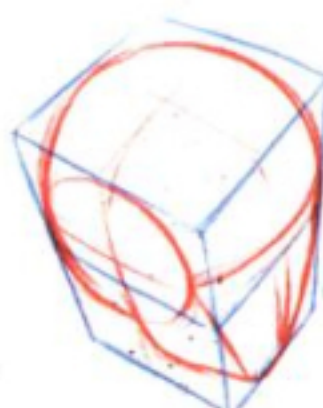
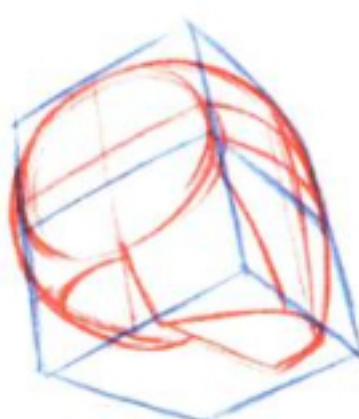
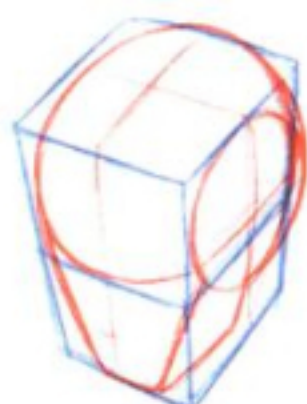
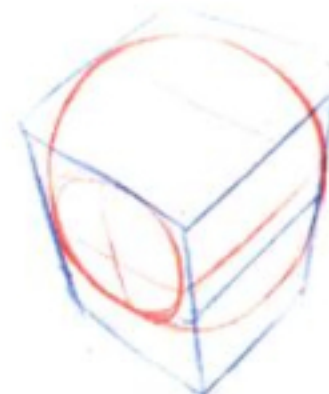
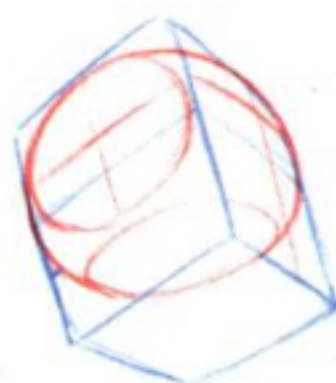
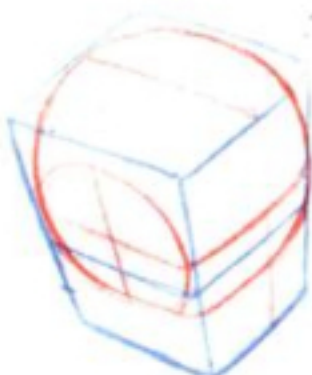


Finish drawing the sketch tone of the remaining parts of the head, showing bone cool The overall relationship.



03

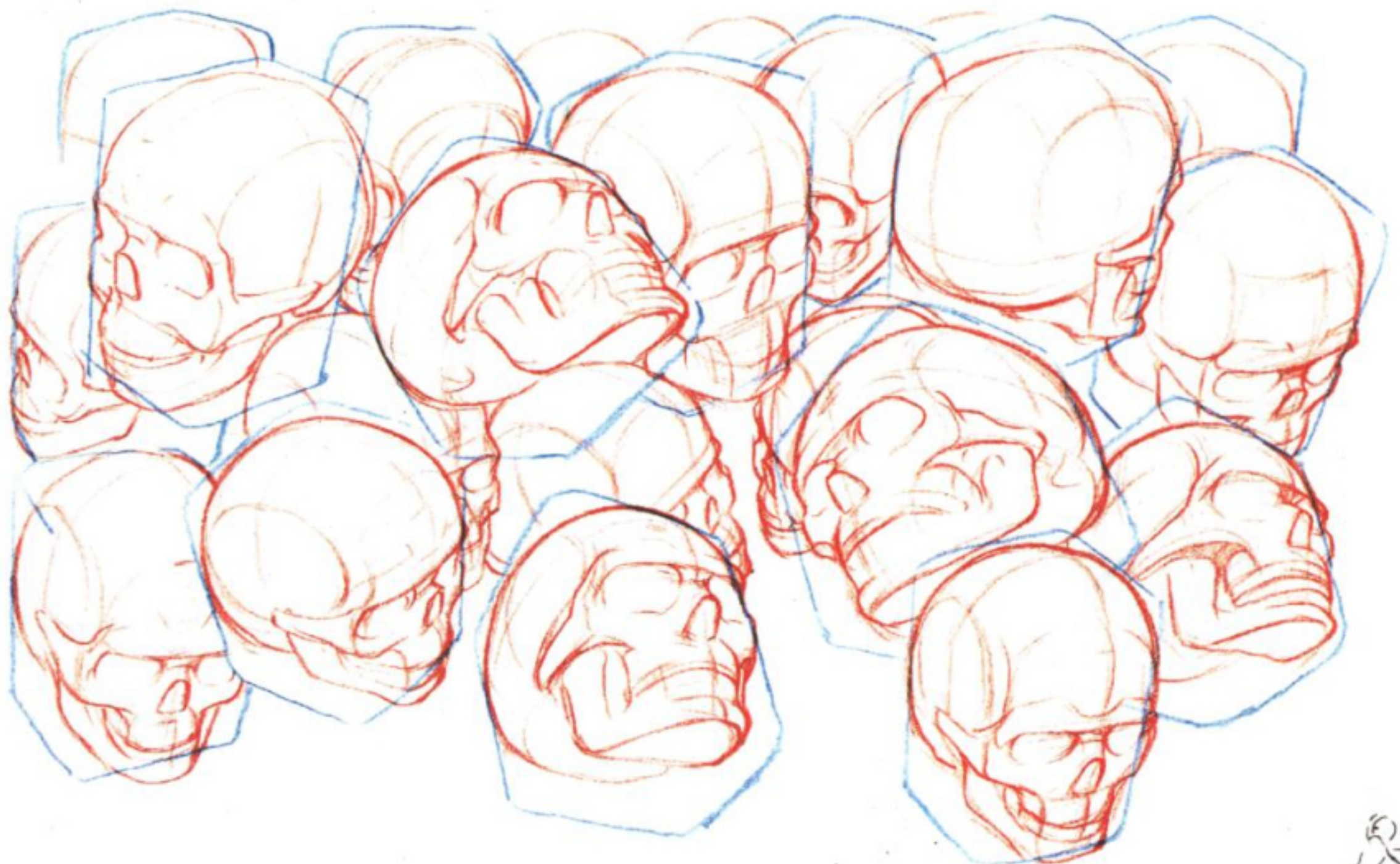
Drawing practice of head bone coins



When you are doing head bone cool drawing exercises, you can do some individual training for each part of the head. Mastering the structure of the head helps us to create better. You

can try to draw some cuboids on a piece of paper at will, and then draw them one by one with different heads. This exercise will be very useful for our future character head creation.

Great help.



04

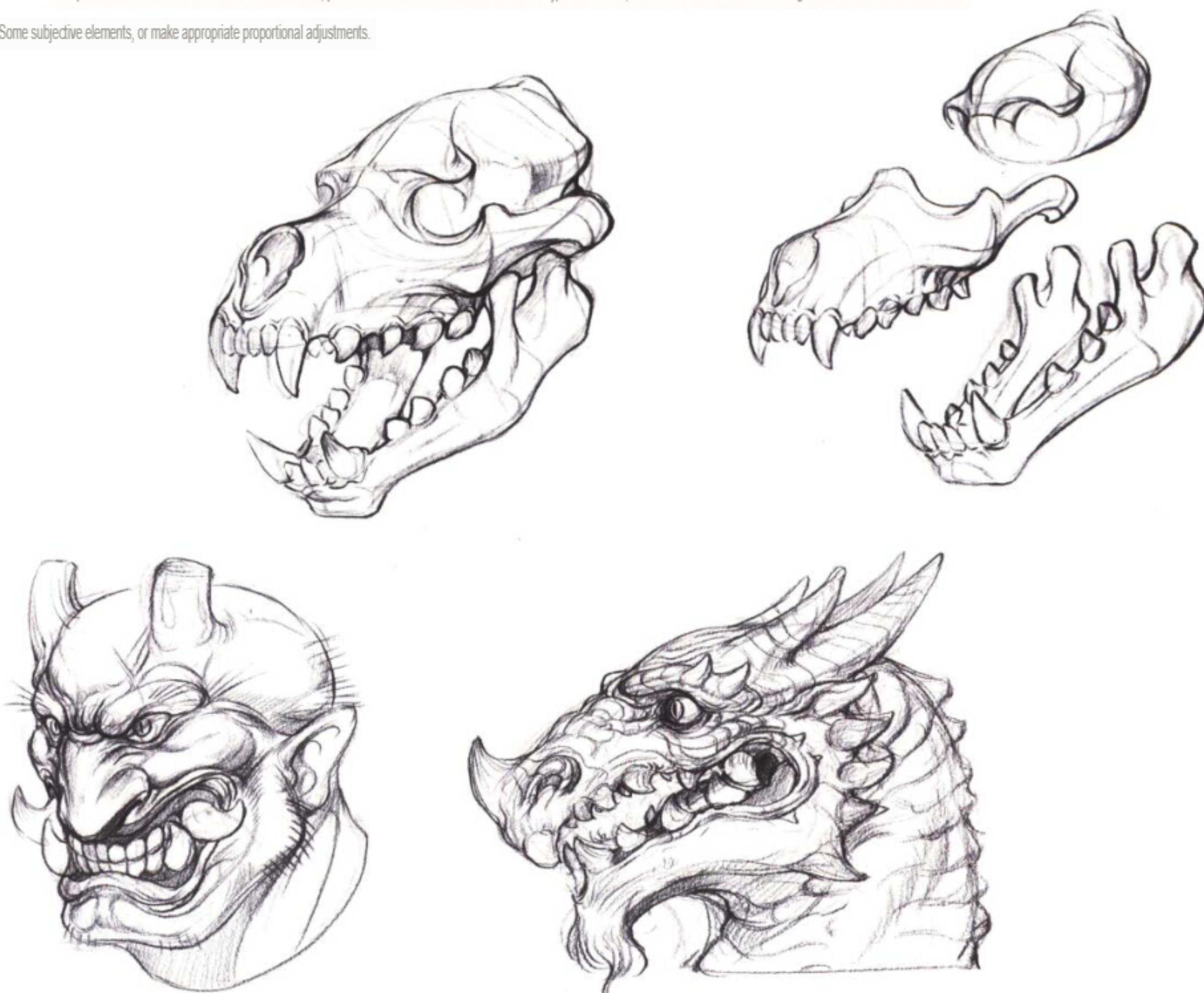
The use of three-division of the head

The method of tripling the head is not only suitable for painting human heads. In fact, the head composition of many animals is similar to that of humans. We can also divide the animal's head into three parts: head tilt, face, and lower collar.

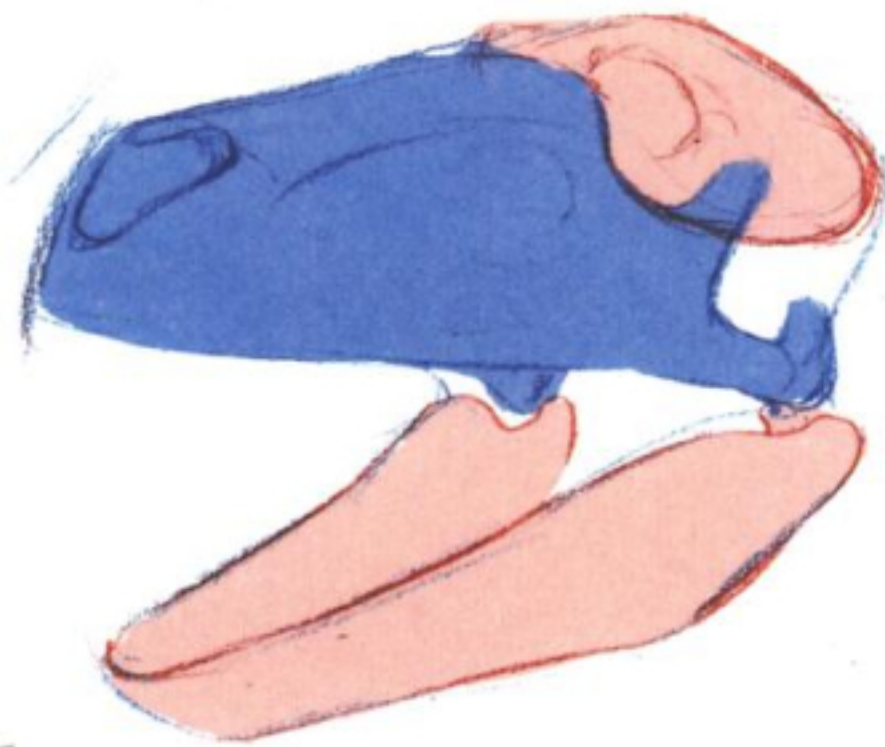
There are many different ways of presenting the head of an animal. The tilt of the head, face, and lower forehead of different animals will be due to different living environments and habits. Therefore, when creating animals, we can use this difference to capture the corresponding head structure and process the movements created in this way. Things will appear more vivid.

To express the head characteristics of different monsters, you can refer to the head structure of different types of animals, and add one on the basis of the original head structure of the animals.

•Some subjective elements, or make appropriate proportional adjustments.



◆ Steps to draw an animal's head



01

Divide the head into three parts.



02

Use lines to mark the ups and downs of the head, making the flat area appear more three-dimensional.



03

Shape the head shape.



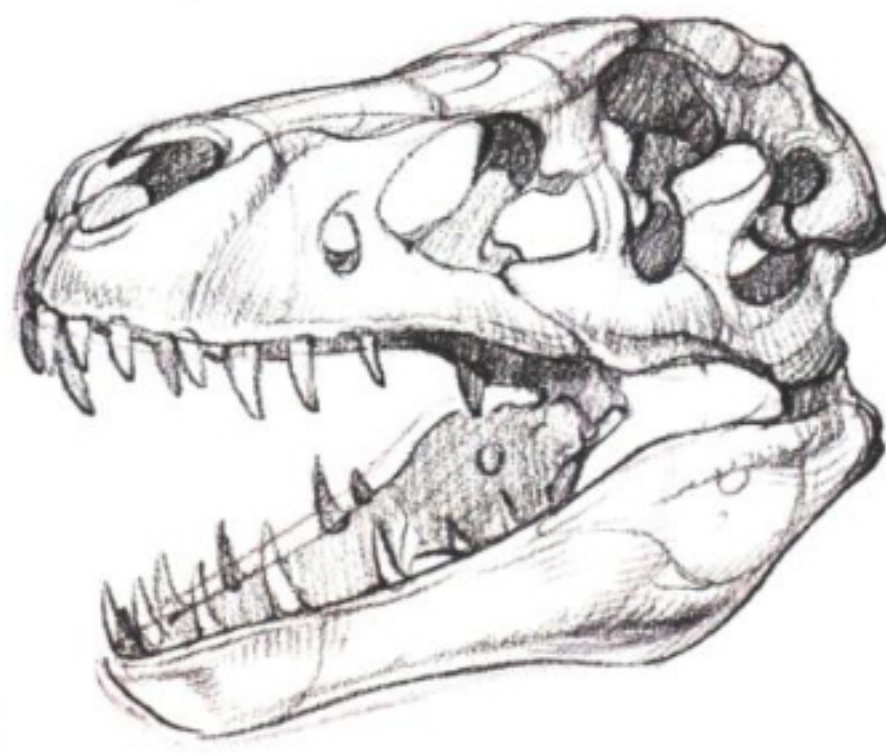
04

Shape the details of the face and head tilt, and draw the teeth above.



05

Characterize the lower collar bone and the teeth below to shape the overall ups and downs.

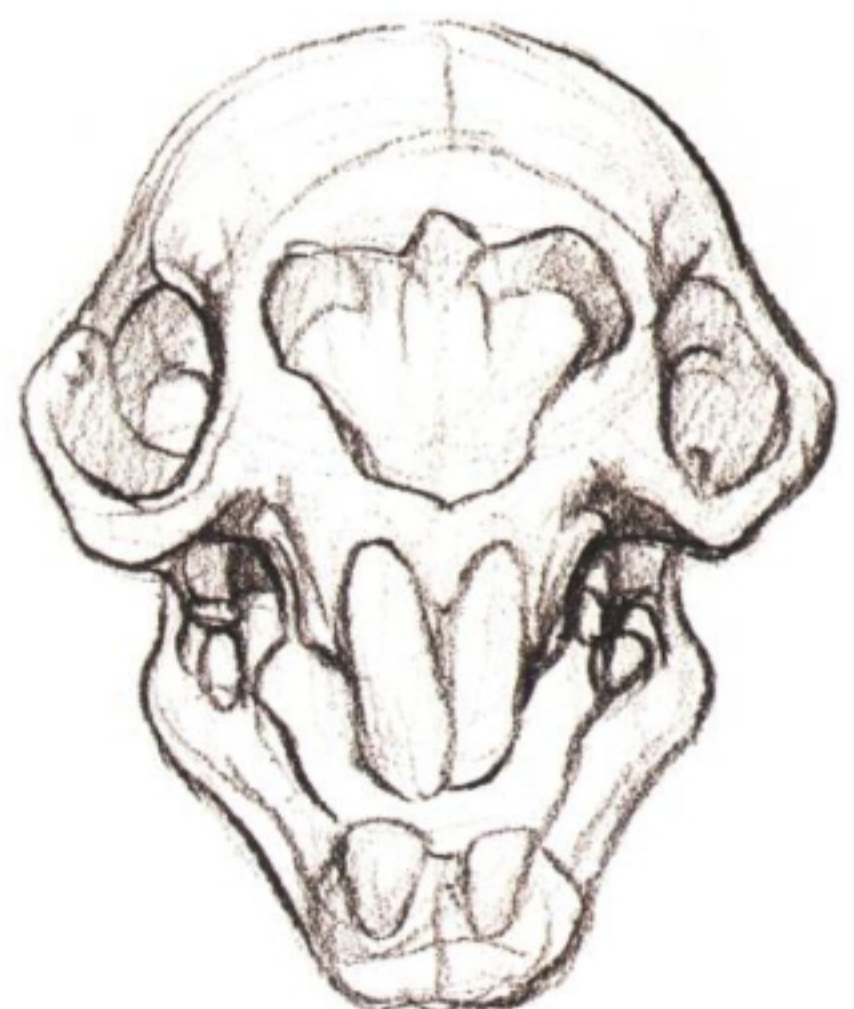
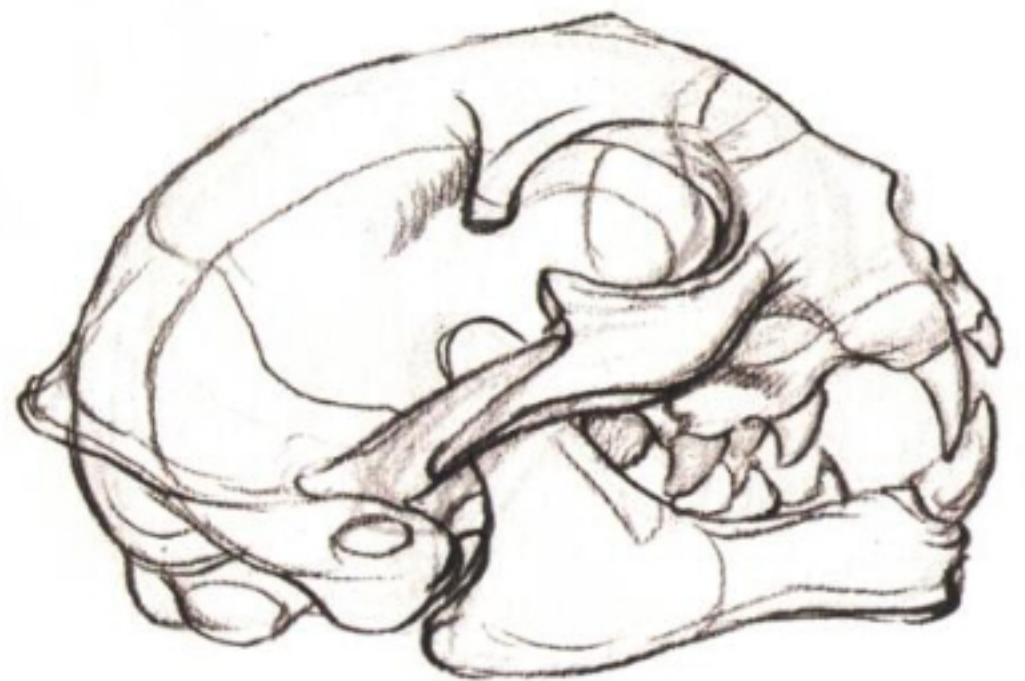
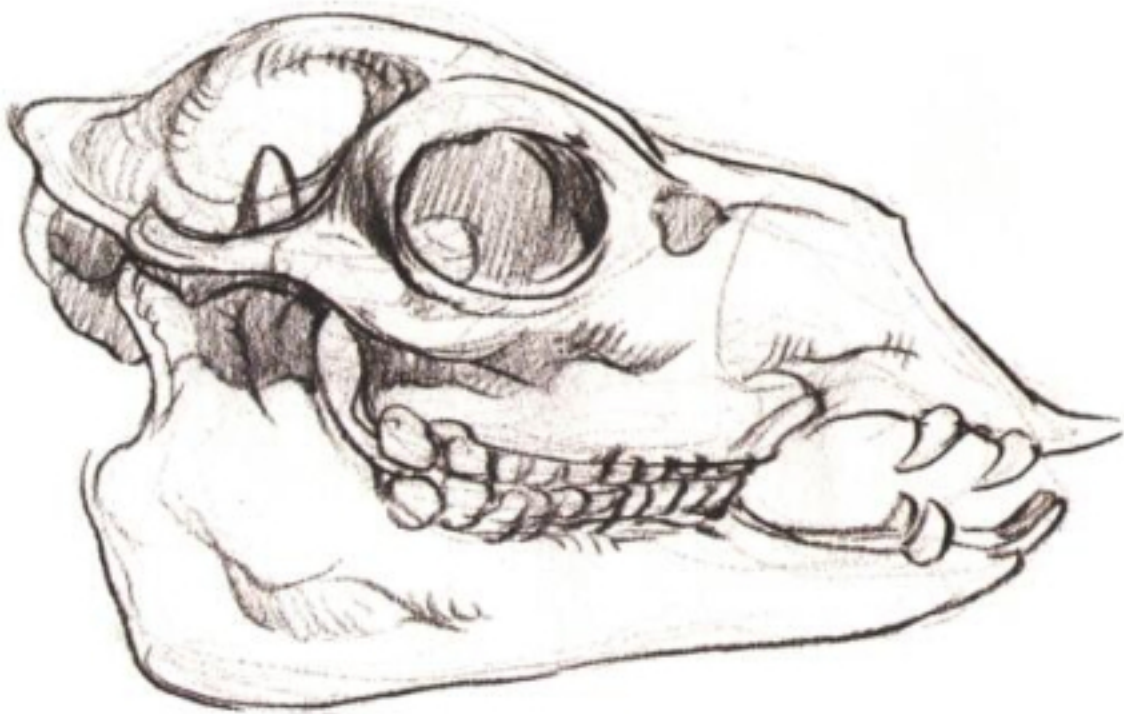


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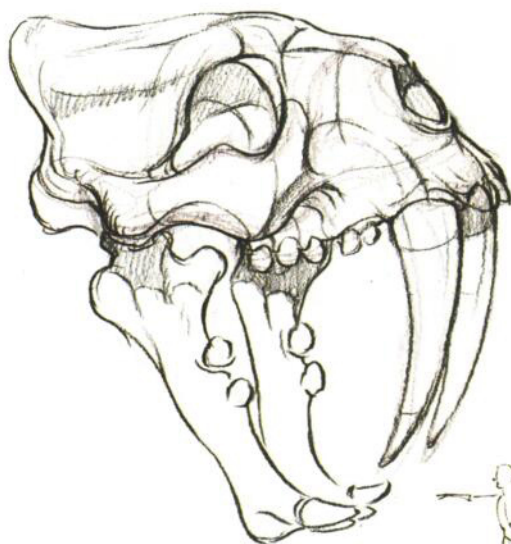
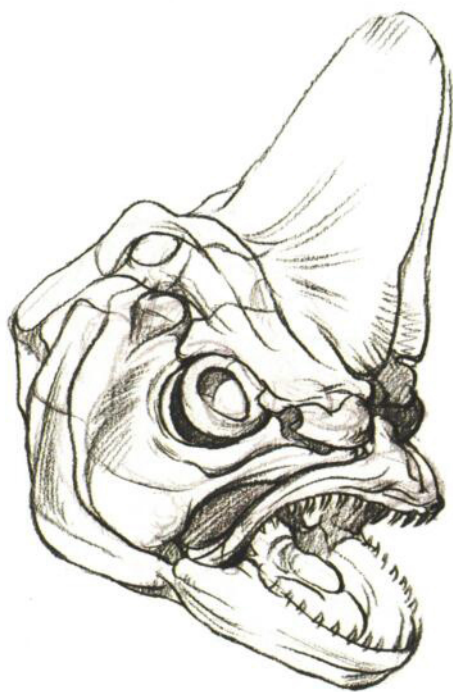
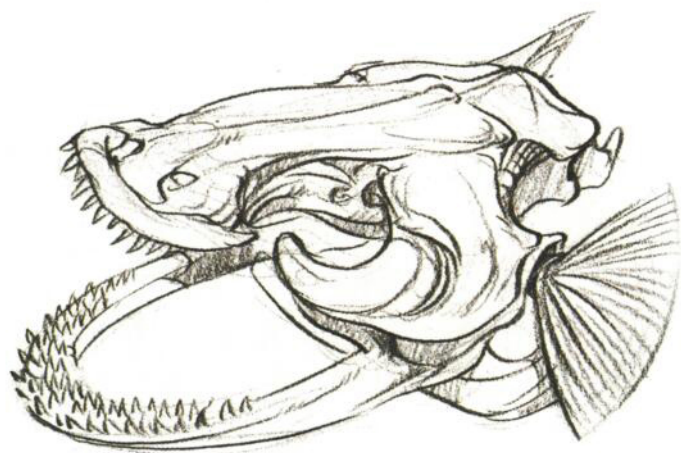
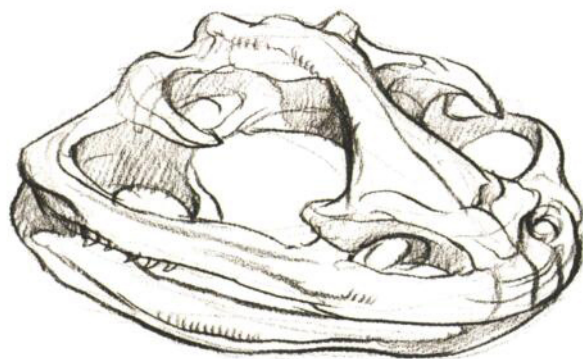
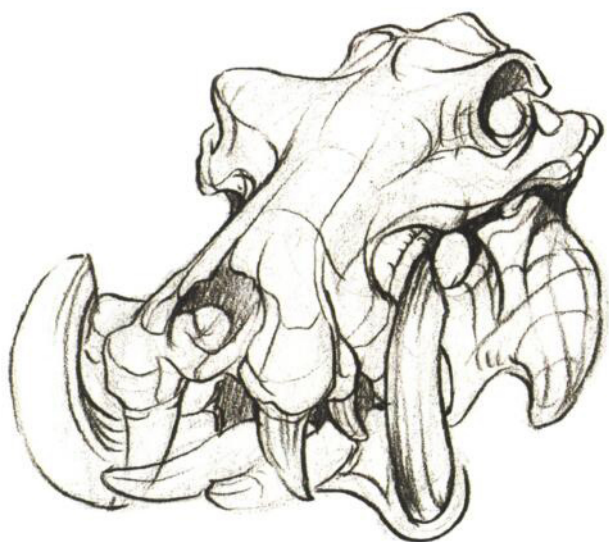
Remove the sketch to get a relatively complete animal head.



We can use the three-point method to practice portraying some animal heads with relatively simple structures.



After practicing to a certain extent, we can select the heads of animals with more complex structures and identify their characteristics.



◆ Steps to draw the monster's head

01



Draw a basic bottom shape.

02



Portray the head, face, and neck on the basis of the bottom shape.

03



Portray expressions on the face.

04



Refine the face on the basis of sketches.

05



Perfect local details.

06



Draw the neck and other parts, and the monster's head is created.

The above practice steps can provide inspiration and accumulate experience for our future head creation.



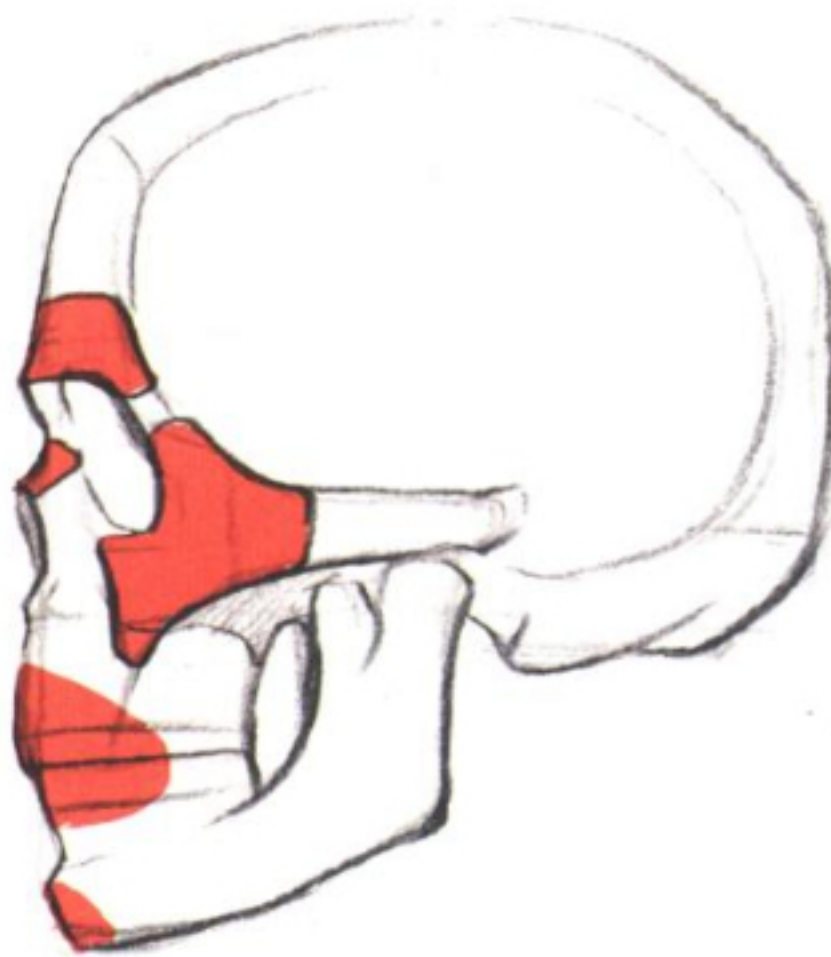
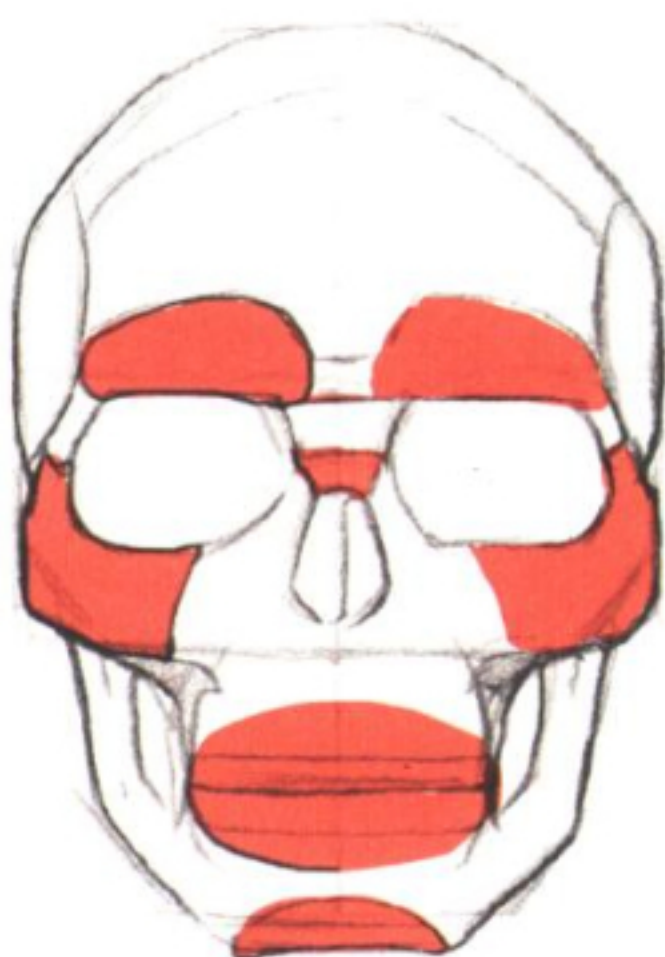
05

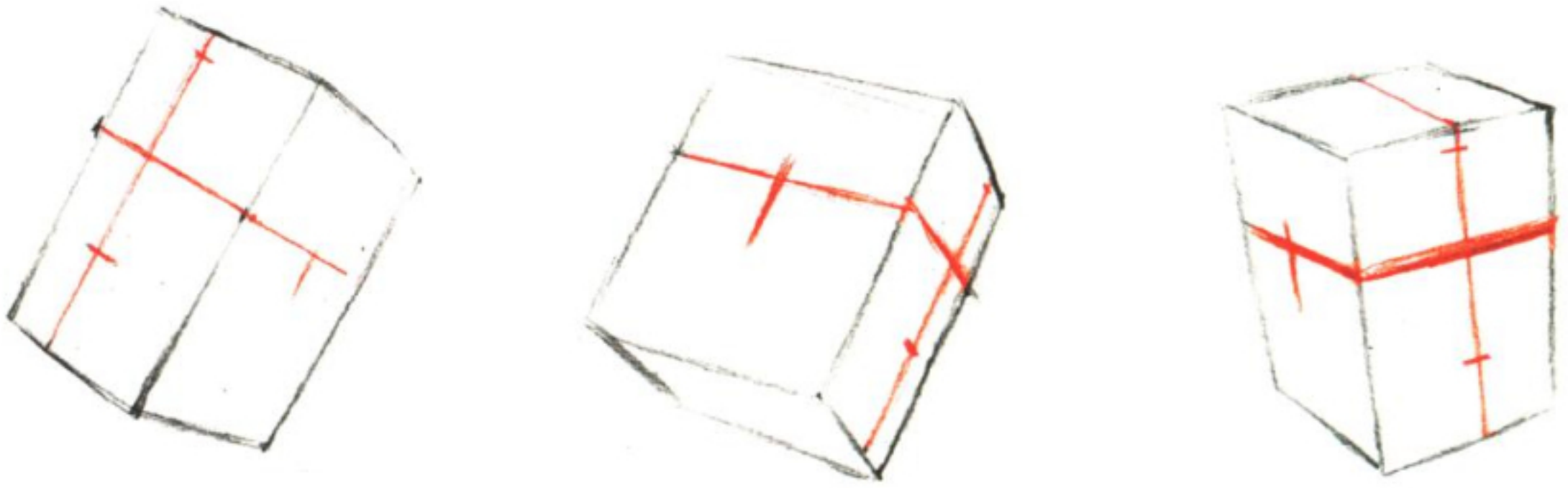
Facial features of the character

We can use the size and ups and downs of the red area (facial structure) in the figure below to reflect the facial characteristics of different characters, different ages and genders.

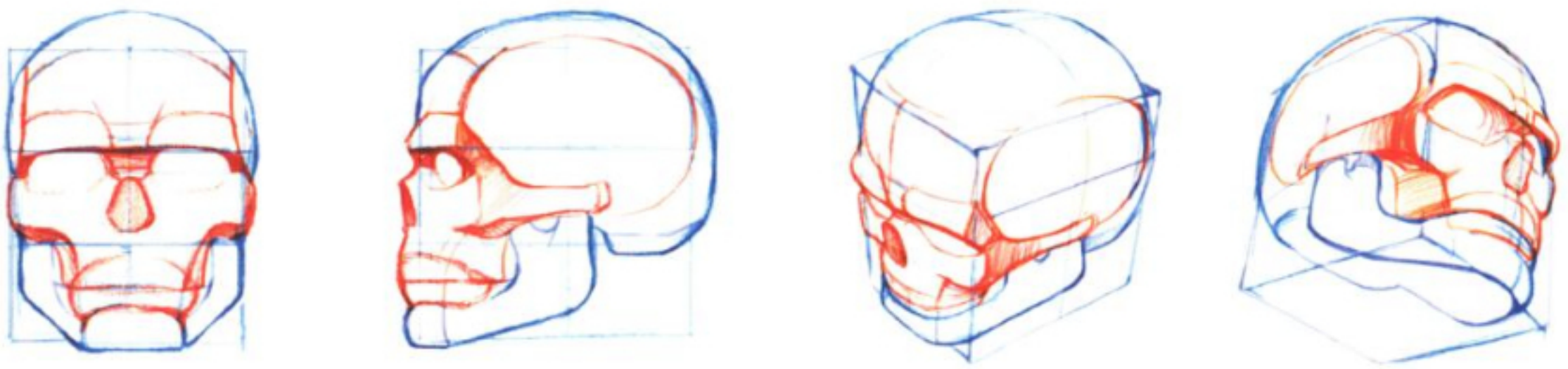
People of different races have different facial features.

When we differentiate the faces of the characters, we can try to adjust these red areas.

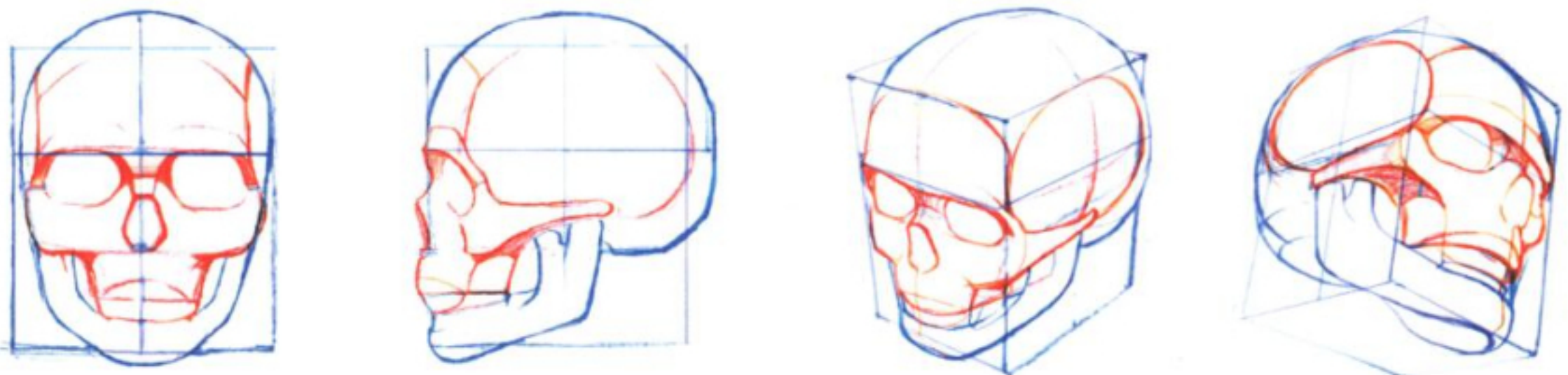




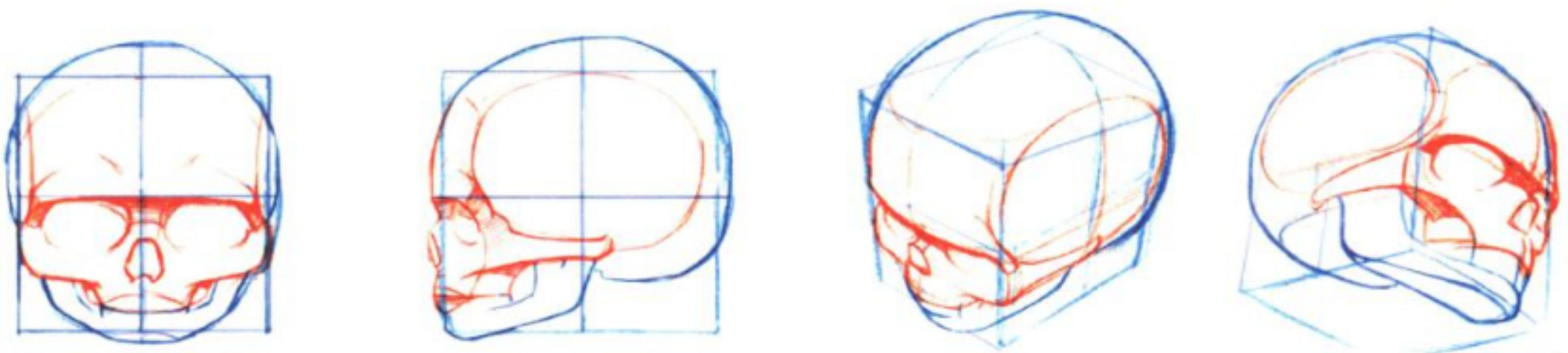
The perspective practice of the cube body is very important. To better shape the face, we need to portray the face in detail on the cross line of the cube body.



The nuclear corners of the male face are more distinct, the area of the facial muscles of the mouth wheel is larger, and the lower face is wider.



Women's faces are relatively rounded, the area of the facial muscles of the mouth wheel is smaller, and the lower collar is narrower.



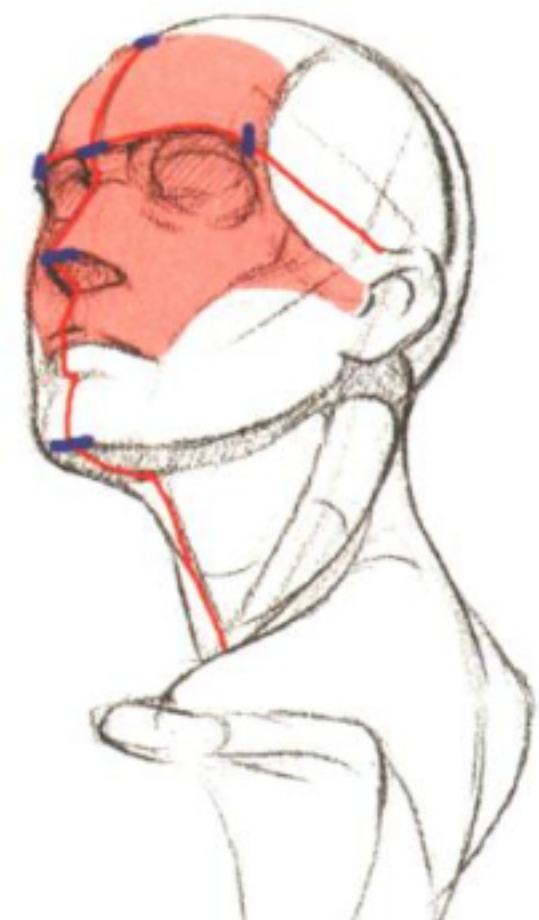
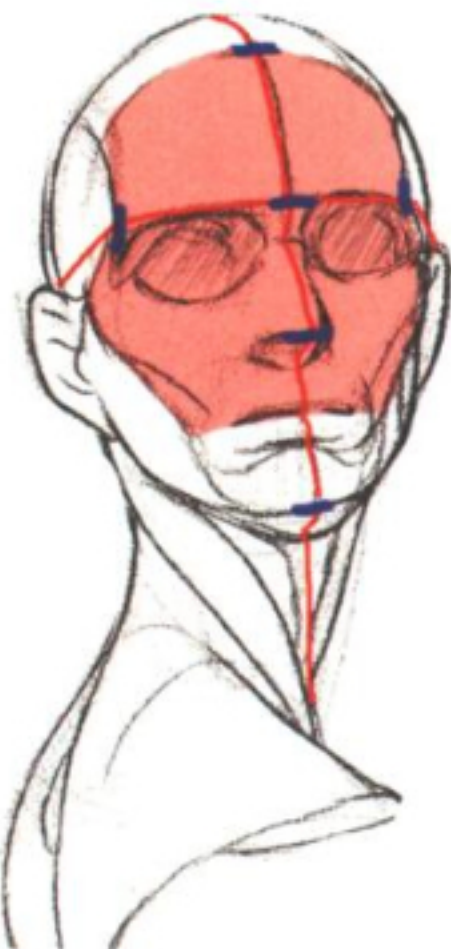
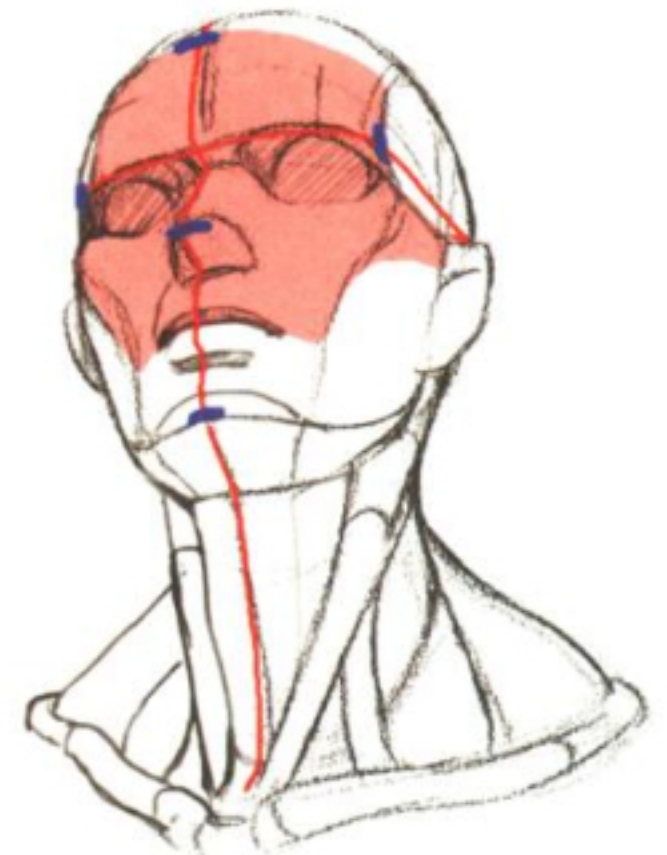
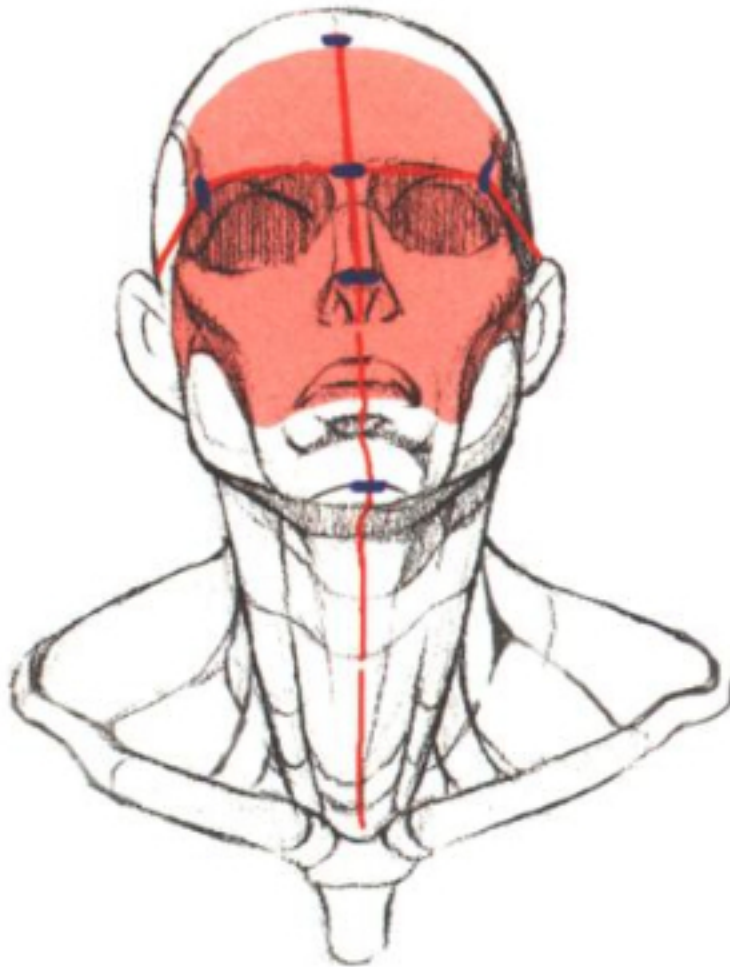
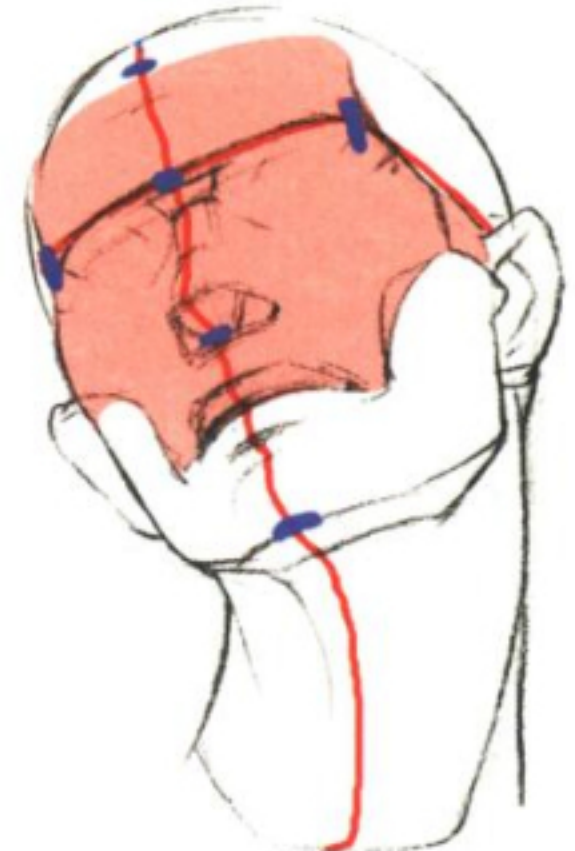
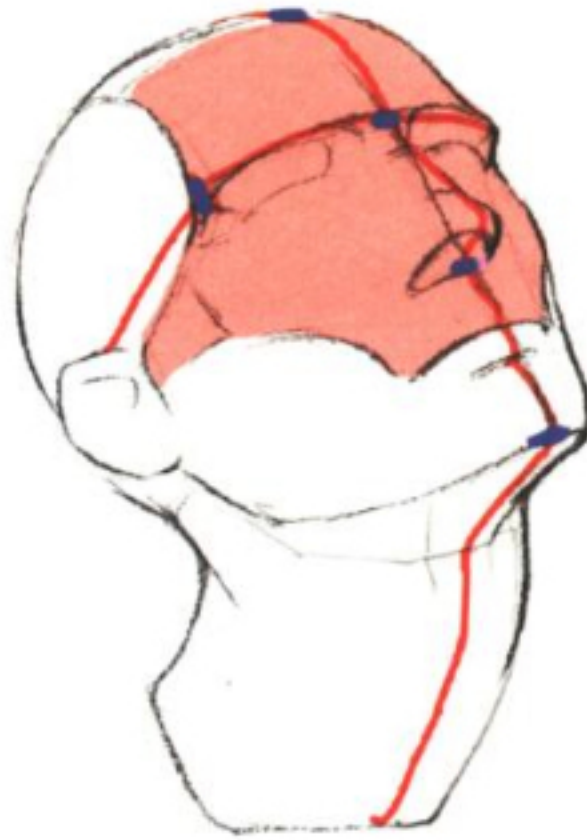
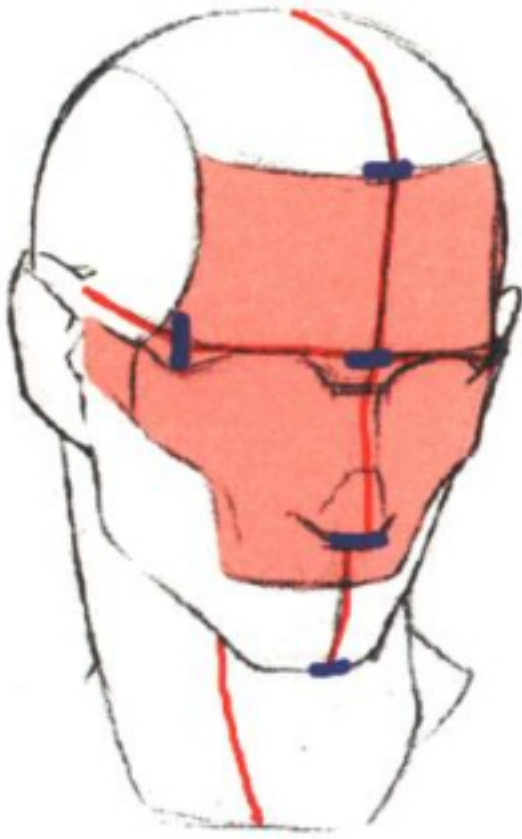
Children's eyebrow arch bones are lower, the facial branches are less angular, the mouth bones are relatively small because they are not fully developed, and the lower face accounts for a relatively small proportion of the entire head.



In real life, the facial bones of different characters affect how we feel about their facial features.



When practicing facial bones, we can focus on practicing to judge the location of the facial bones. The focus is to draw the perspective relationship of the face clearly, and arrange the correspondence of the facial features on the basis of perspective.
The location.



The shape and size of the faces of anime characters are relatively captured. We make good use of different facial features to show different captured faces of anime characters in different grids.
effect.



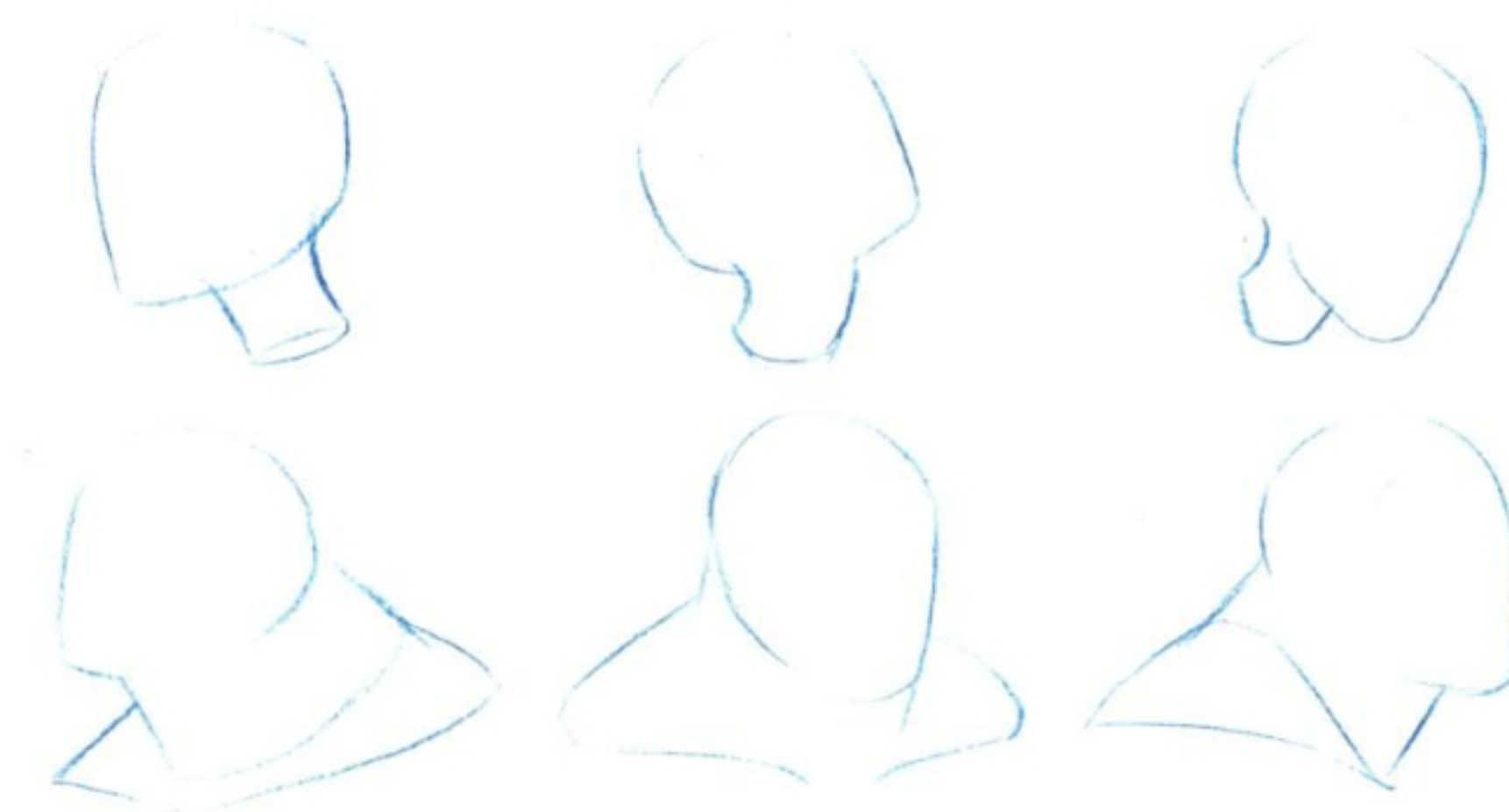
06

Facial features of the same character from different angles

This section will introduce how to practice portraying the facial features of the same character from different angles.

01

Draw the flat shape of the character's face.



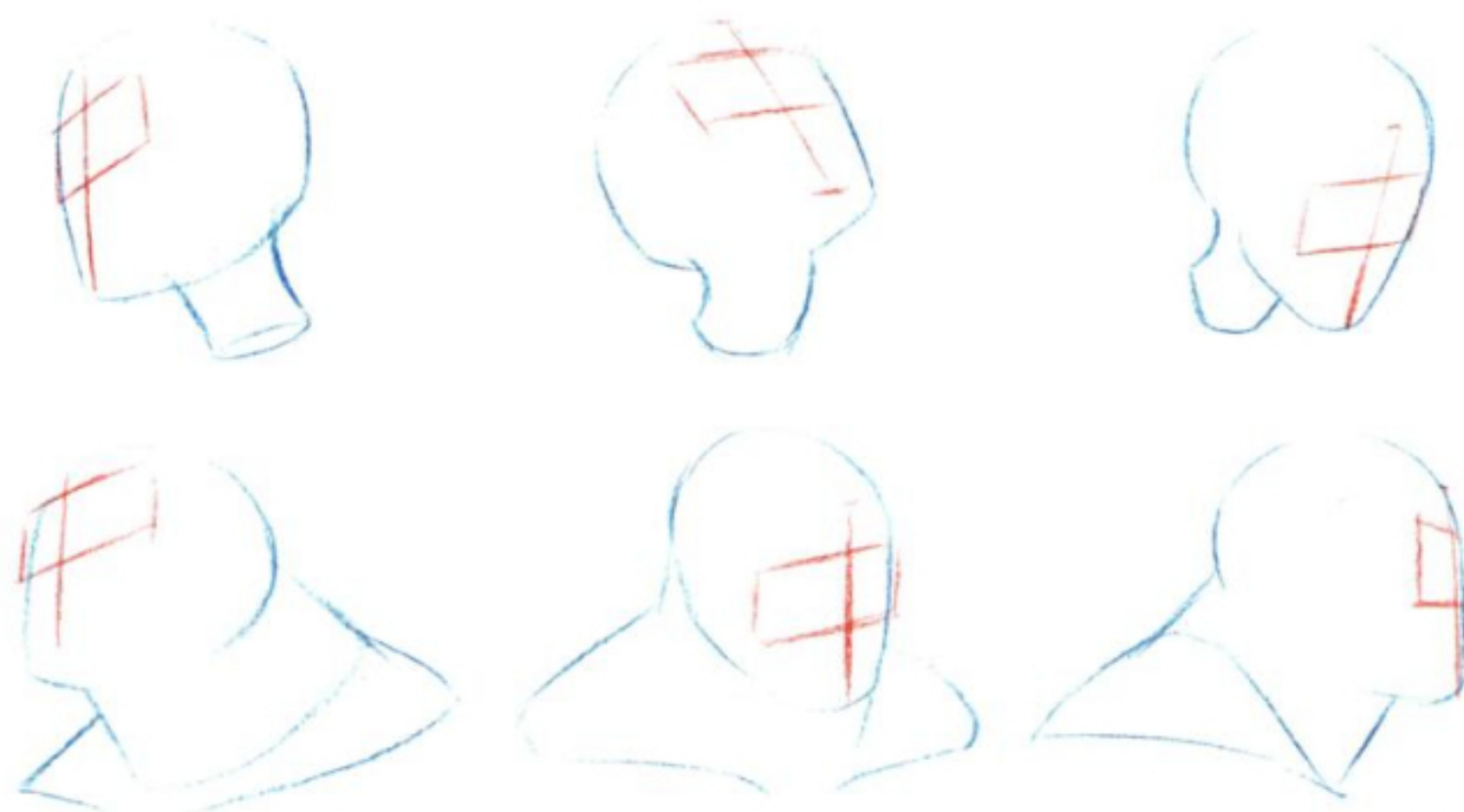
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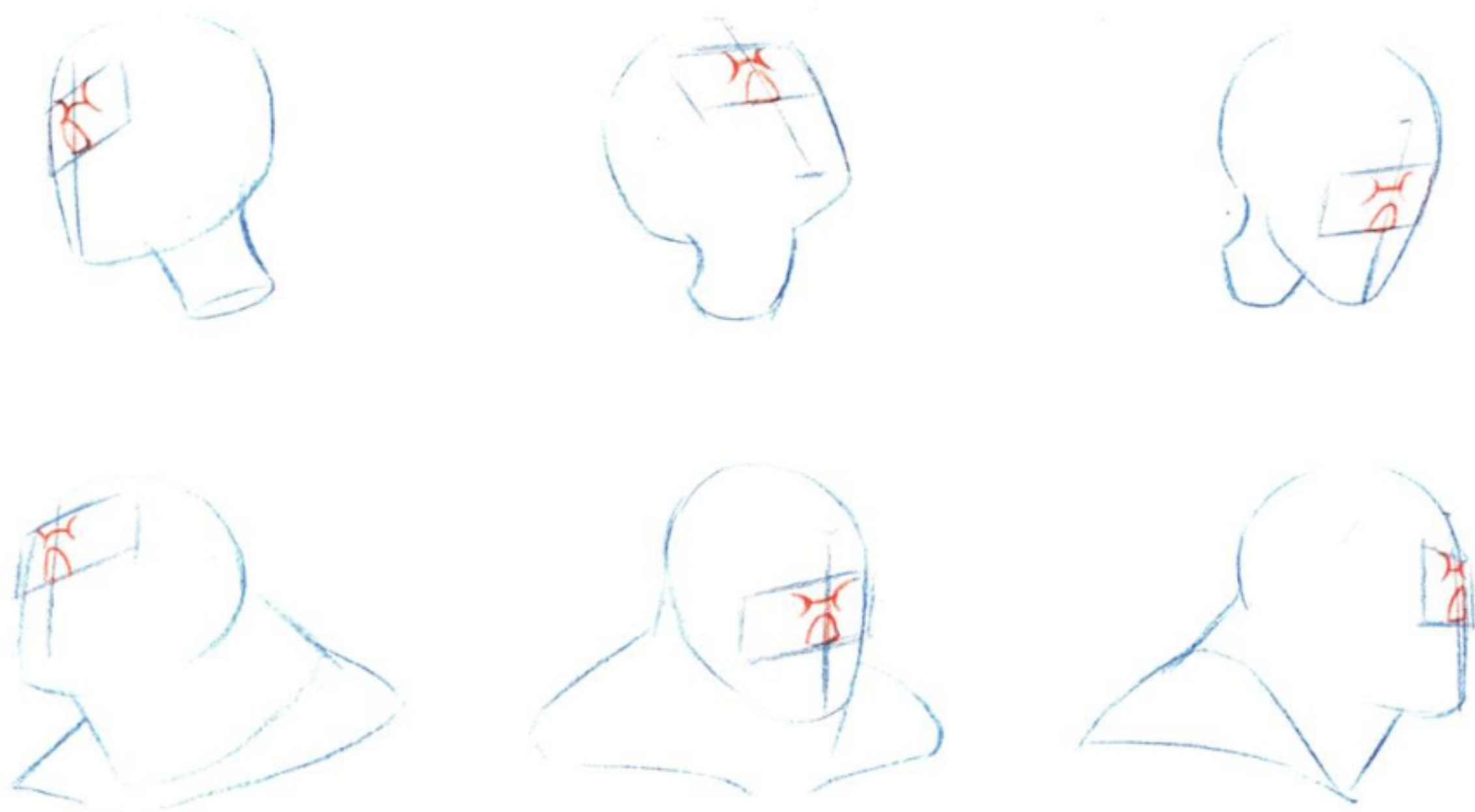
Mark it on the basis of the plane shape

The position of the "middle" glyph structure.note :

When the meaning is marked, the word "medium" is used.

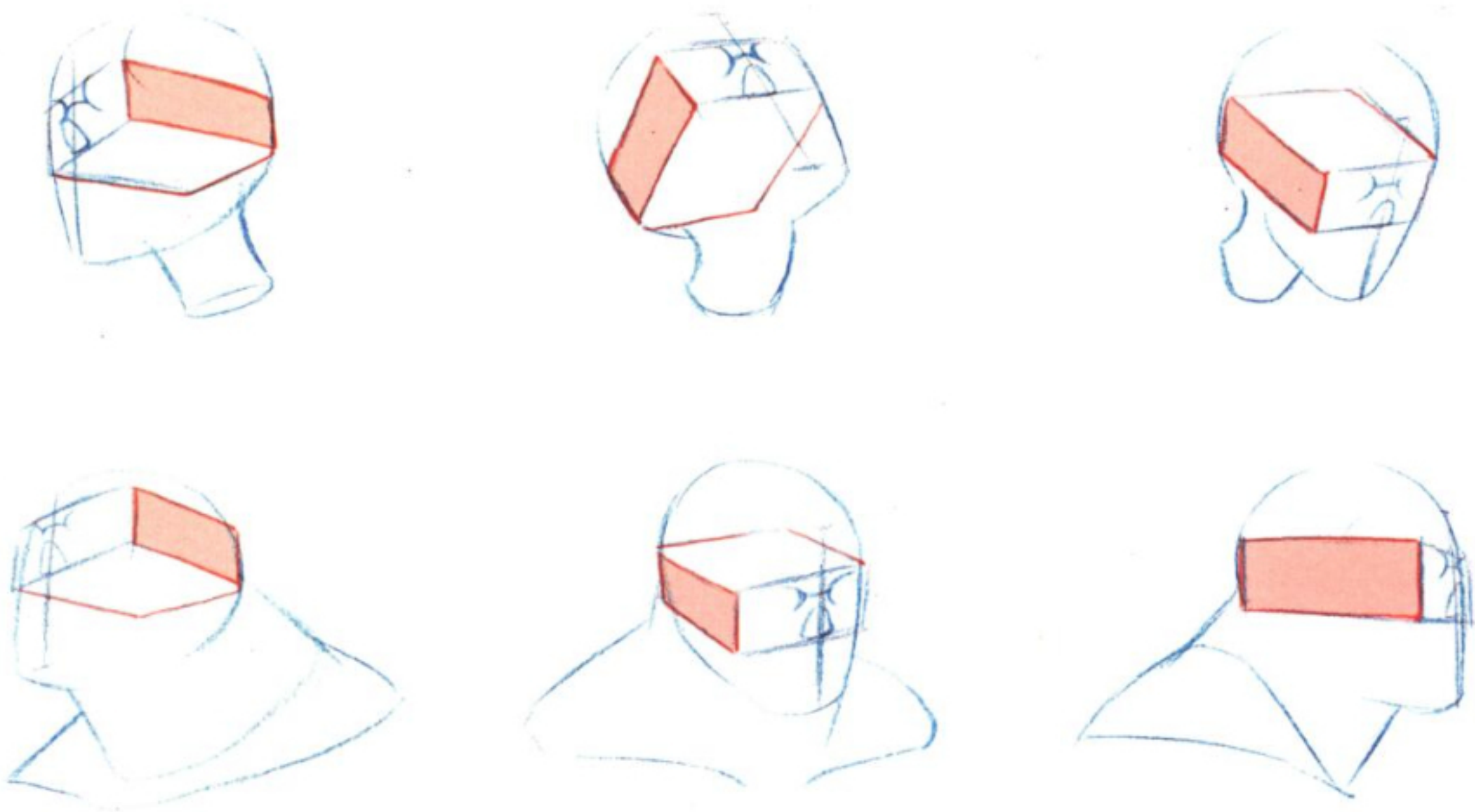
The aspect ratio should be consistent.





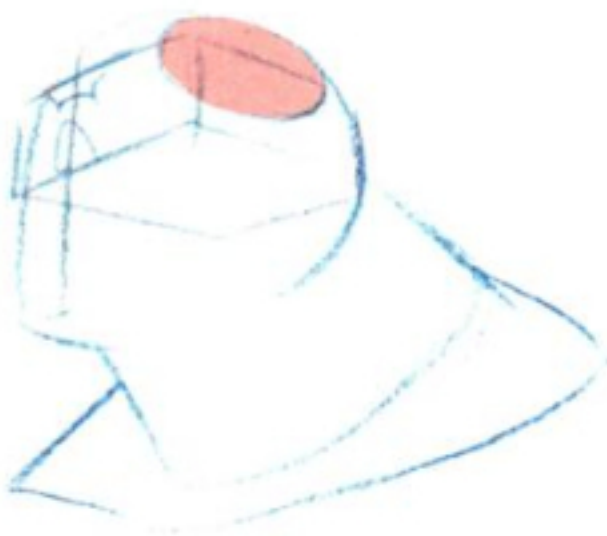
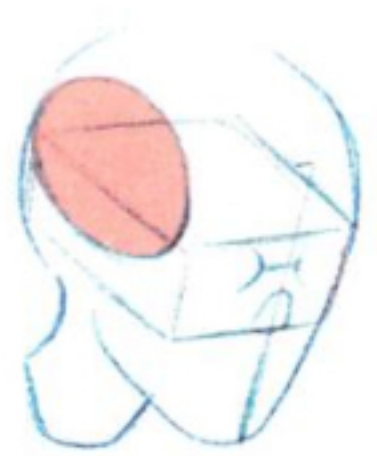
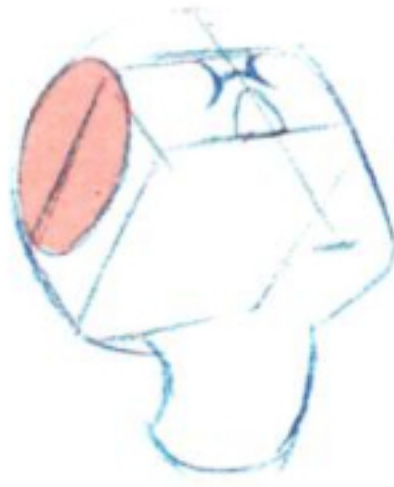
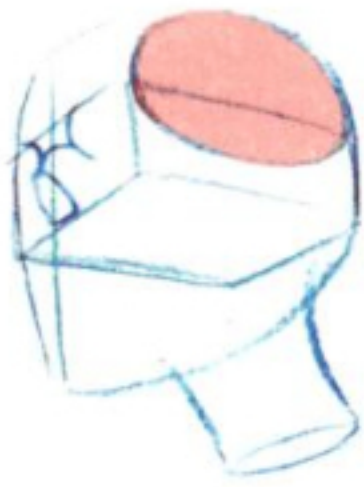
03

In the original area of the word "middle", find the structure of the eyebrow center, similar to the letter "H". Then find the triangular area of the nasal bone under the center of the eyebrow.



04

Shape a rectangular block that represents the thickness of the entire head within the area of the word "middle", a bit like a brick being inlaid in the head.



05

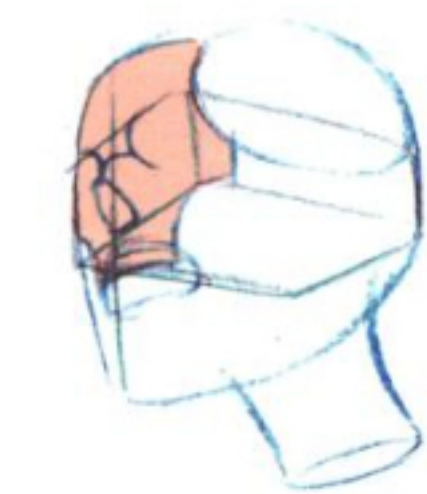
Draw a circle representing the brow bone. This circle can help us determine the specific location of the turning point of the brow bone.



06

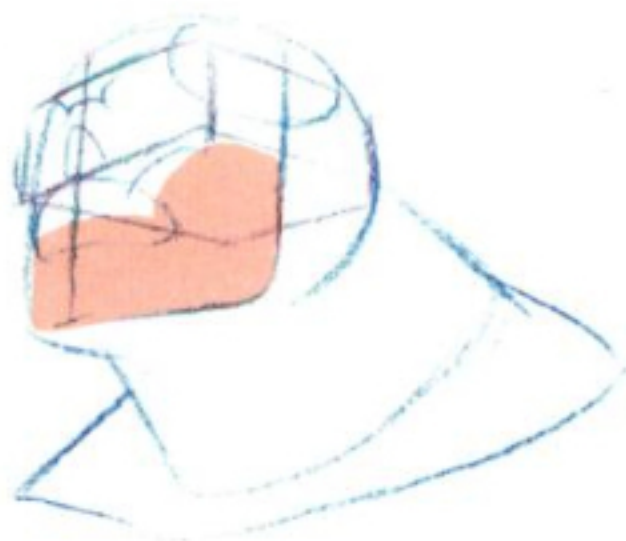
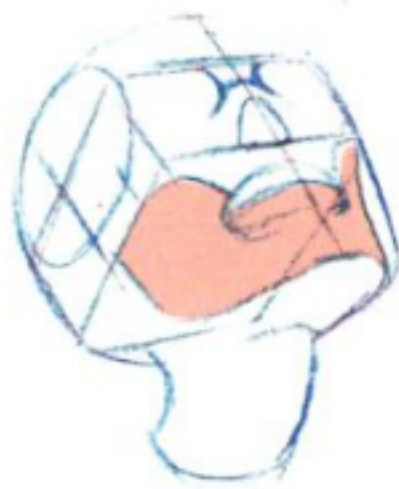
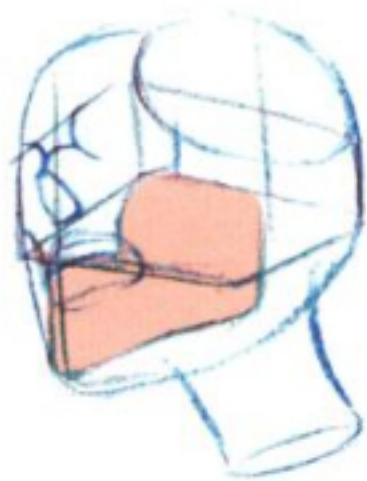
Hope to build the oral cavity and control the size of the oral cavity at all angles.





07

Connect the facial structure of the character to form a "mask", and pay attention to ensure that the characteristics of the "mask" are the same from all angles.



08

Mark the position of the chin area, and control the size of the chin at different angles, and don't draw it too large or too small.



09

Remove the sketch, you can get the basic face of the character. This is also a key step in whether the character's facial features can be accurately drawn.



10

Portray the facial features of the character, draw ears, nose, eyebrows, beard, etc.





11

To portray the character's hairstyle in a flat state, pay attention to the changes in the hairstyle from all angles. Then roughly outline the lines on the character's clothes.



12

Perfecting the details of the character, the facial features of the same character from different angles are depicted.

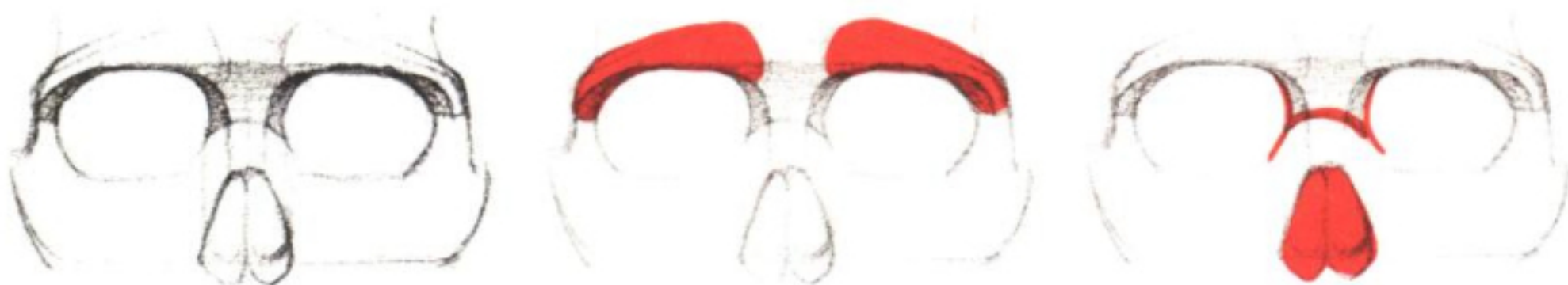
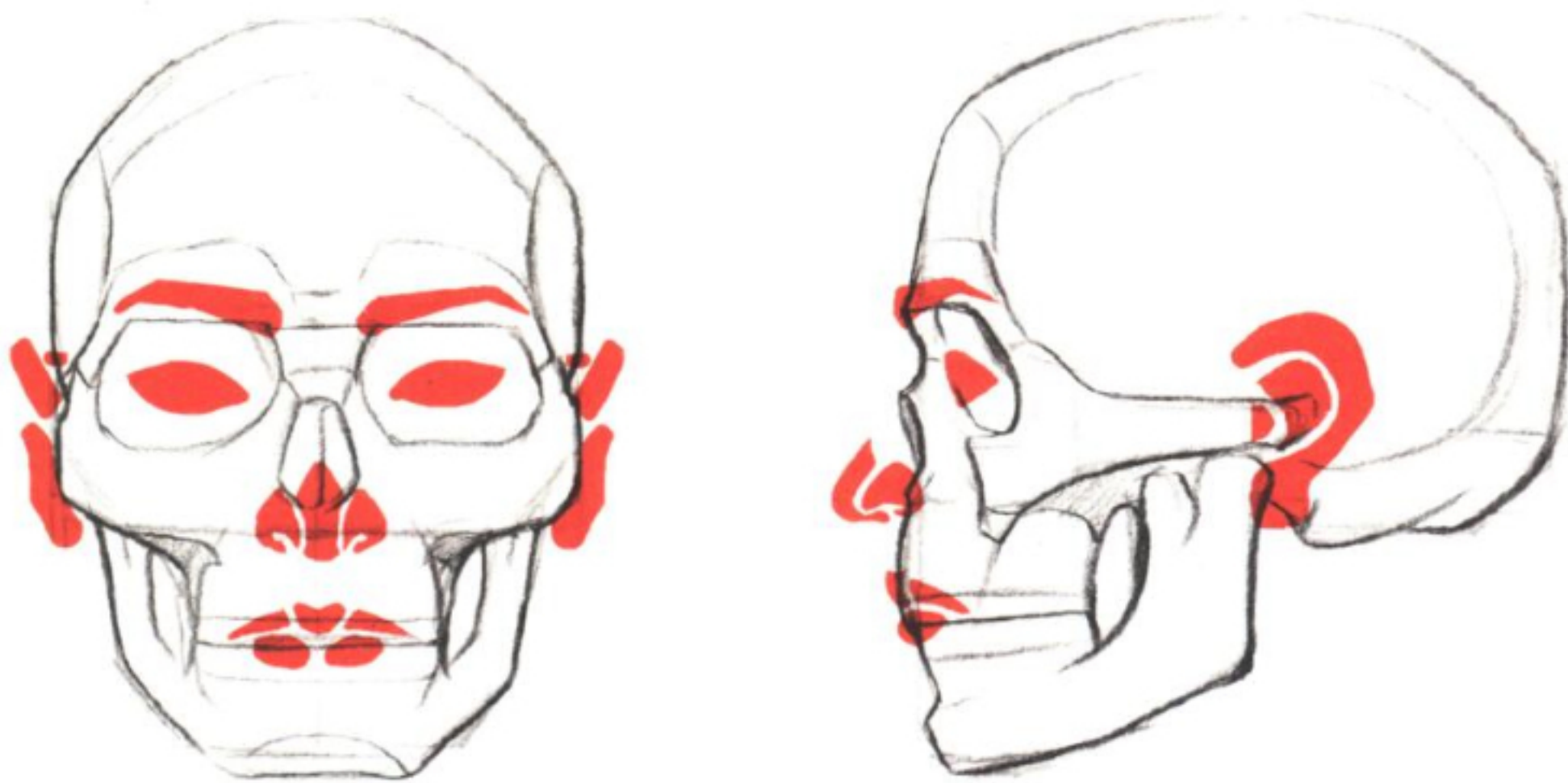
07

Shaping of facial features

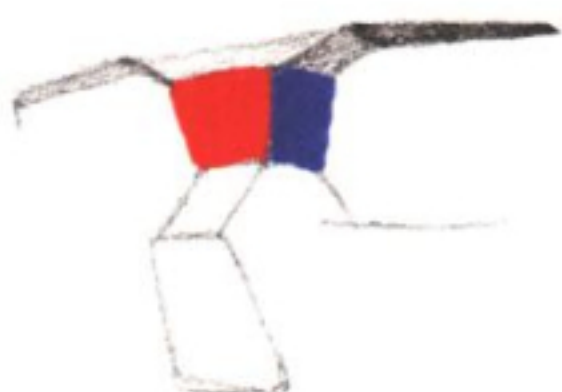
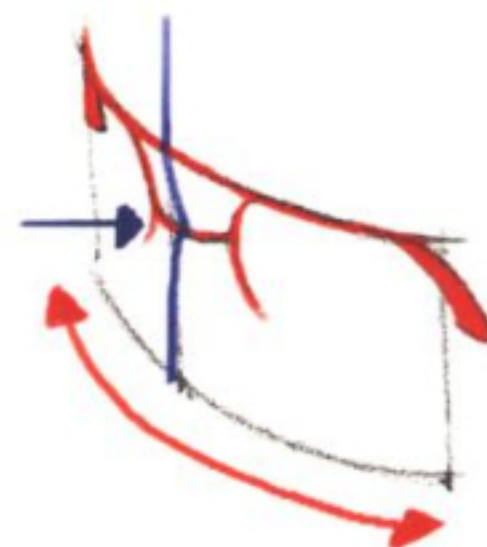
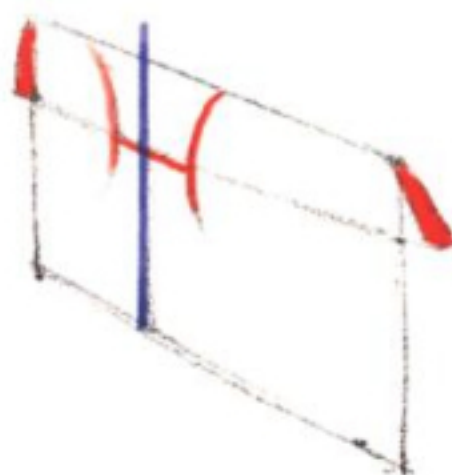
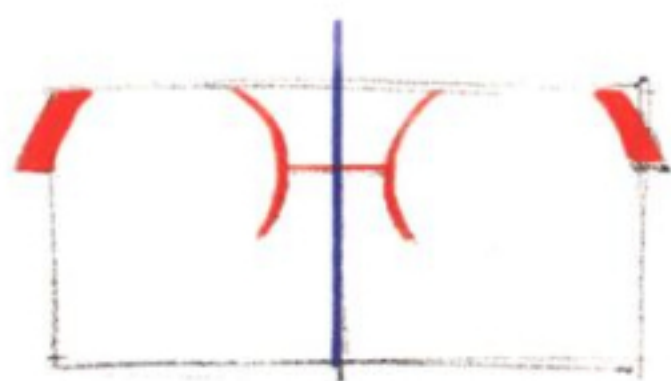
The most important thing to draw the facial features is to find the corresponding position of the facial features on the head bone road, and to accurately draw the perspective relationship of the facial features through the spatial performance between them.

Shaping the ups and downs of the facial bones is a very critical step. As long as the ups and downs of the facial bones are shaped well, it will be very easy to add facial features on this basis.

When shaping the facial features, pay attention to the perspective relationship between the small "H" and the triangle area at different angles.



When drawing the eyebrow bone, we often make the mistake of drawing the eyebrow arch bone very flat. At this time, we need to deal with the solitariness of the entire face, so that the eyebrow arch bones have certain ups and downs.

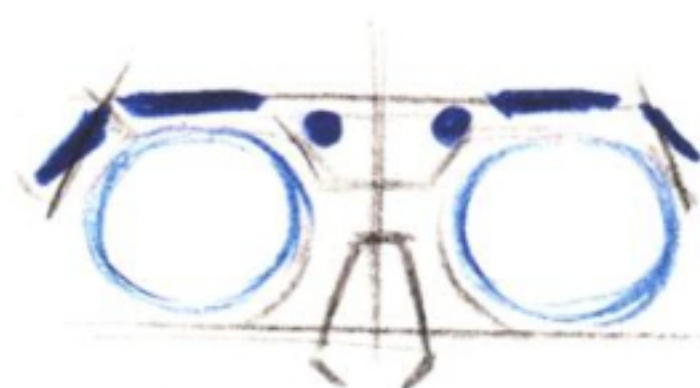


When shaping the center of the eyebrow, we can think of it as an angle. When drawing anime characters, this clip

The angle processing will be relatively weak, so we have to make it three-dimensional when painting.

After handling the eyebrow arch bone and eyebrow center, it will be very easy to shape the eyebrows and eyes.

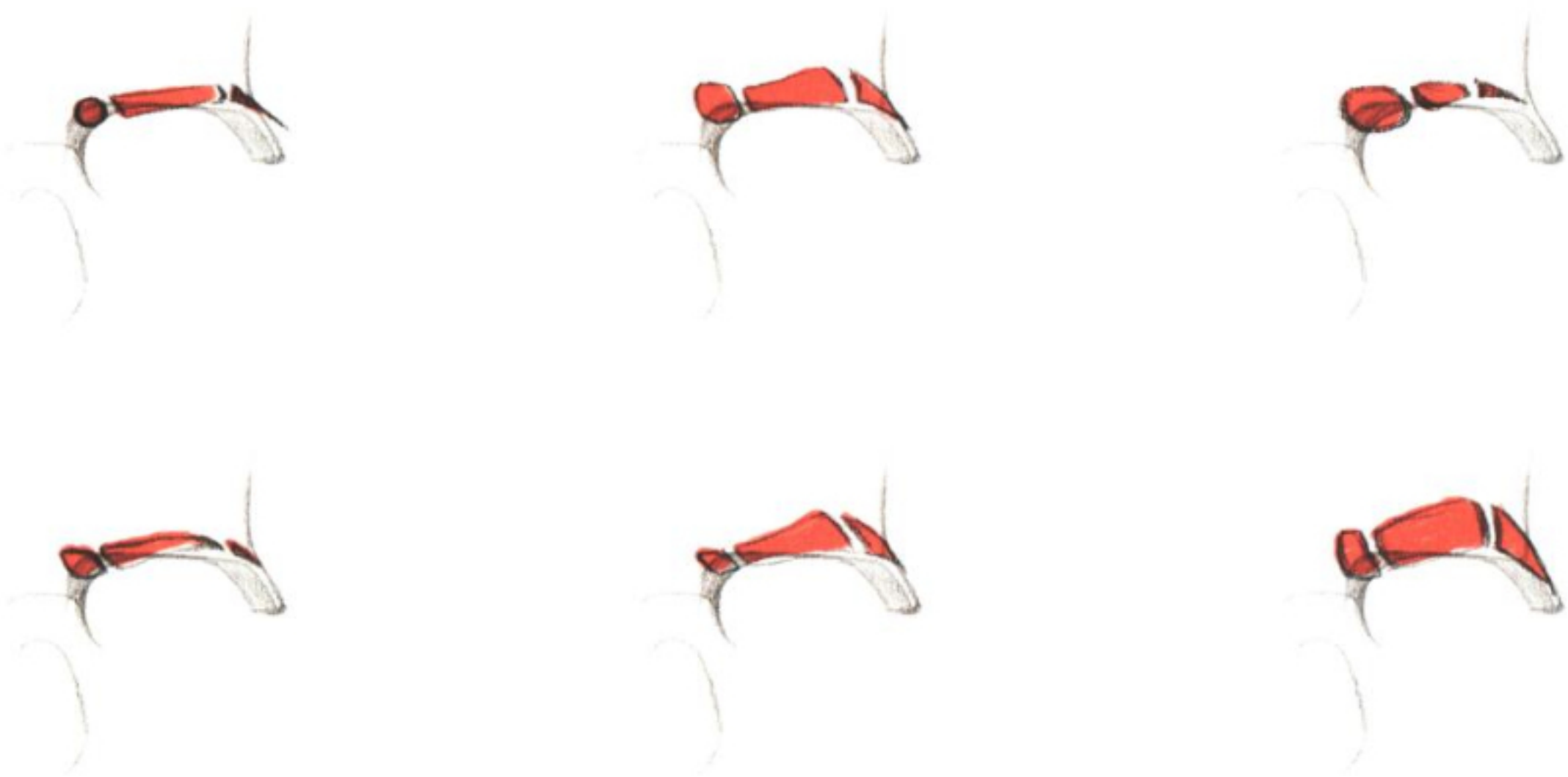
Many people are very casual when shaping their eyebrows, but eyebrows are very important for expressing facial features, so pay attention to them. The eyebrows conform to the solidity of the eyebrow arch bone, and the perspective relationship of the eyebrows is accurately drawn.



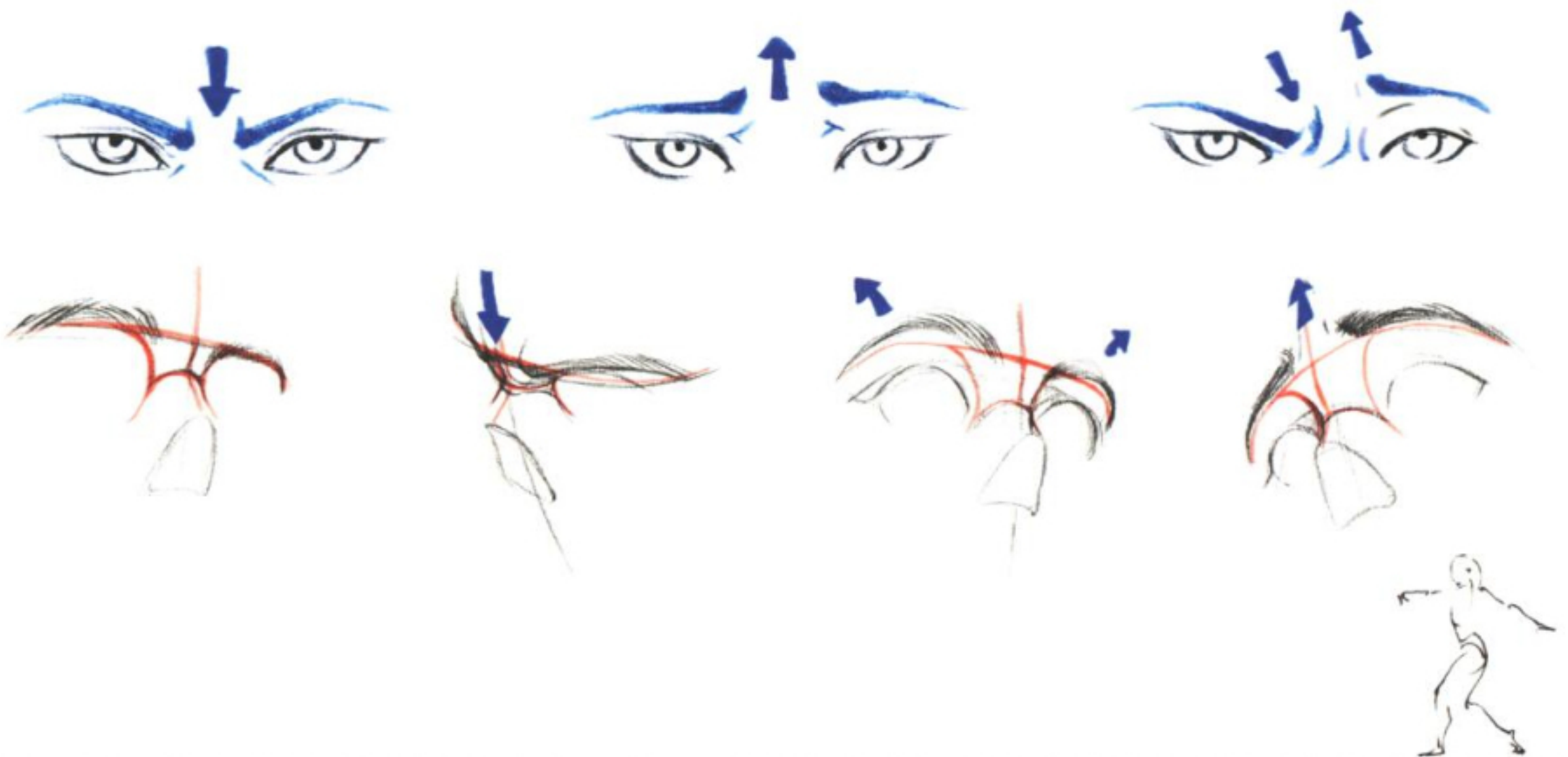
Eyebrows can be divided into three parts, namely eyebrow head, eyebrow body, and eyebrow plant. The transition from the brow to the eyebrow groove has an outward change, and the eyebrow hair will turn along the solidity of the eyebrow arch bone.



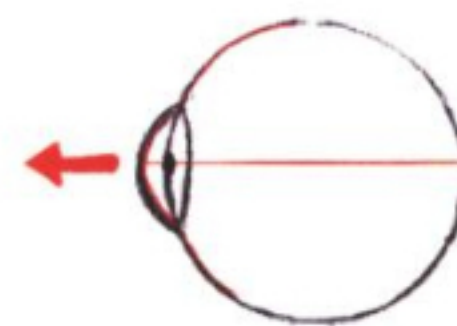
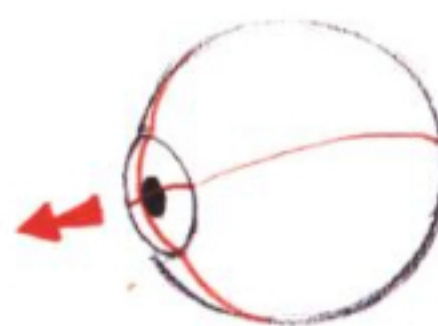
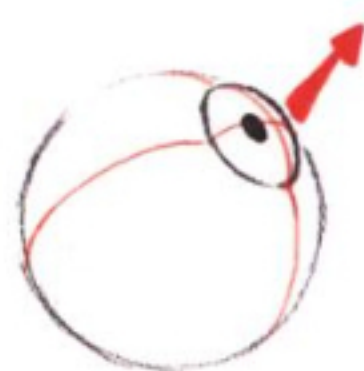
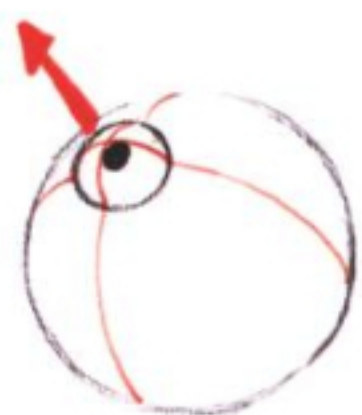
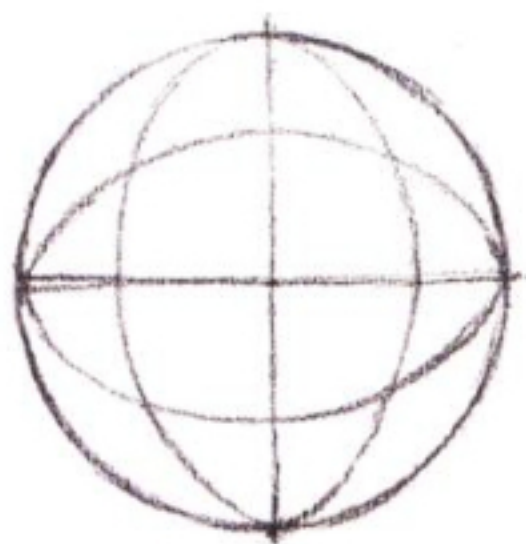
The eyebrow characteristics of different characters are also different. We can change the eyebrows, eyebrow body, and eyebrow groove to make the eyebrows show different characteristics.



The perspective of the eyebrows is more difficult to grasp, and the position of the eyebrows will also show strength with the changes in the emotions of the characters. We must learn to control the perspective line of the eyebrow arch bone and grasp the center of the eyebrow. In this way, the emotions of the characters can be expressed in place.



The structure of the eye can be simply understood as a combination of three relatively simple and easy-to-understand forms: sphere, leaf, and eyeball.



The pupils will protrude slightly, I
We show the ups and downs on the
pupils well, You can create a different direction
Eyes.



Let the leaves and eyes combine,
In this way, you can quickly draw a stand-up
Somatosensory eyes.



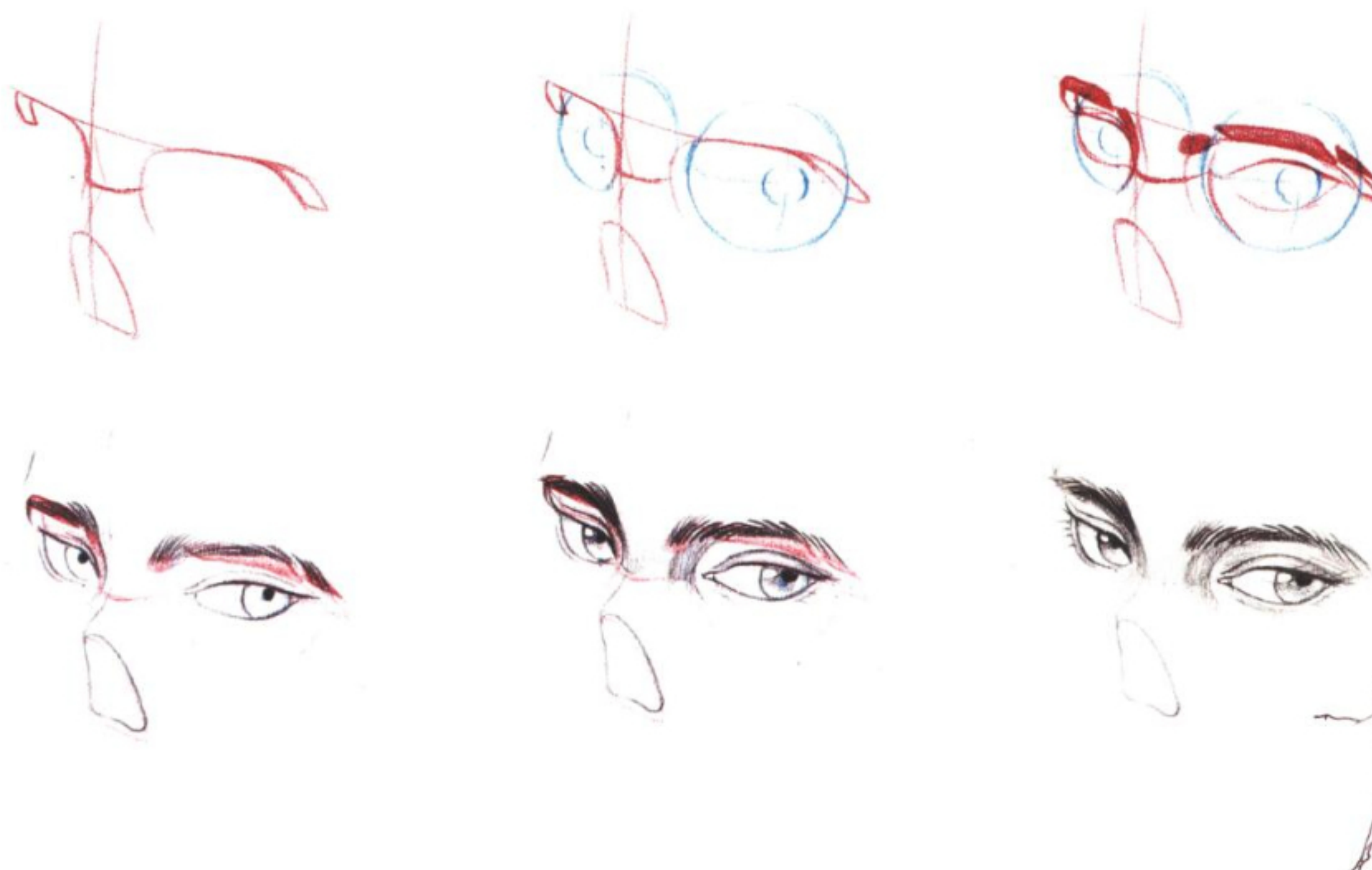
Combine the above steps, you can
To create eyes with different orientations.



The focused eyes can make the eyes appear more agile. If the lines of sight of the two eyes cannot meet at one point, it will appear that the eyes are completely scattered.

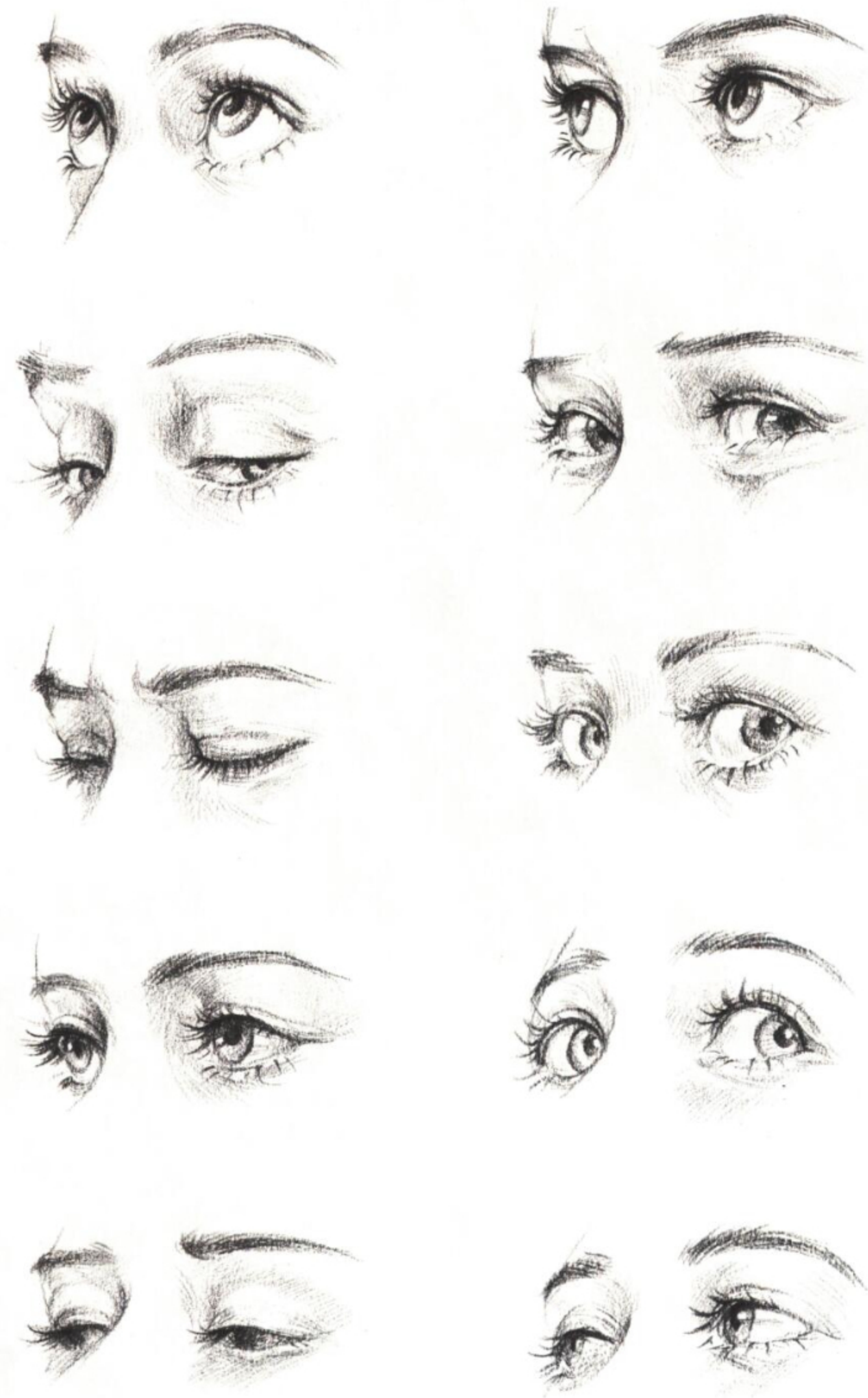


The steps to draw a pair of eyes: first determine the relationship between the ups and downs of the eyebrow arch bones, determine the position of the two eyes in the eye socket, and pay attention to focusing the gaze of the two eyes on one point; then draw the shape of the eyebrows and the perspective state of the leaves, and shape the trend of the eyebrows and the details of the eyes on this basis; then add shadows to make the entire eyes appear more three-dimensional; and finally go. After dropping the sketch, I got a pair of more three-dimensional eyes.



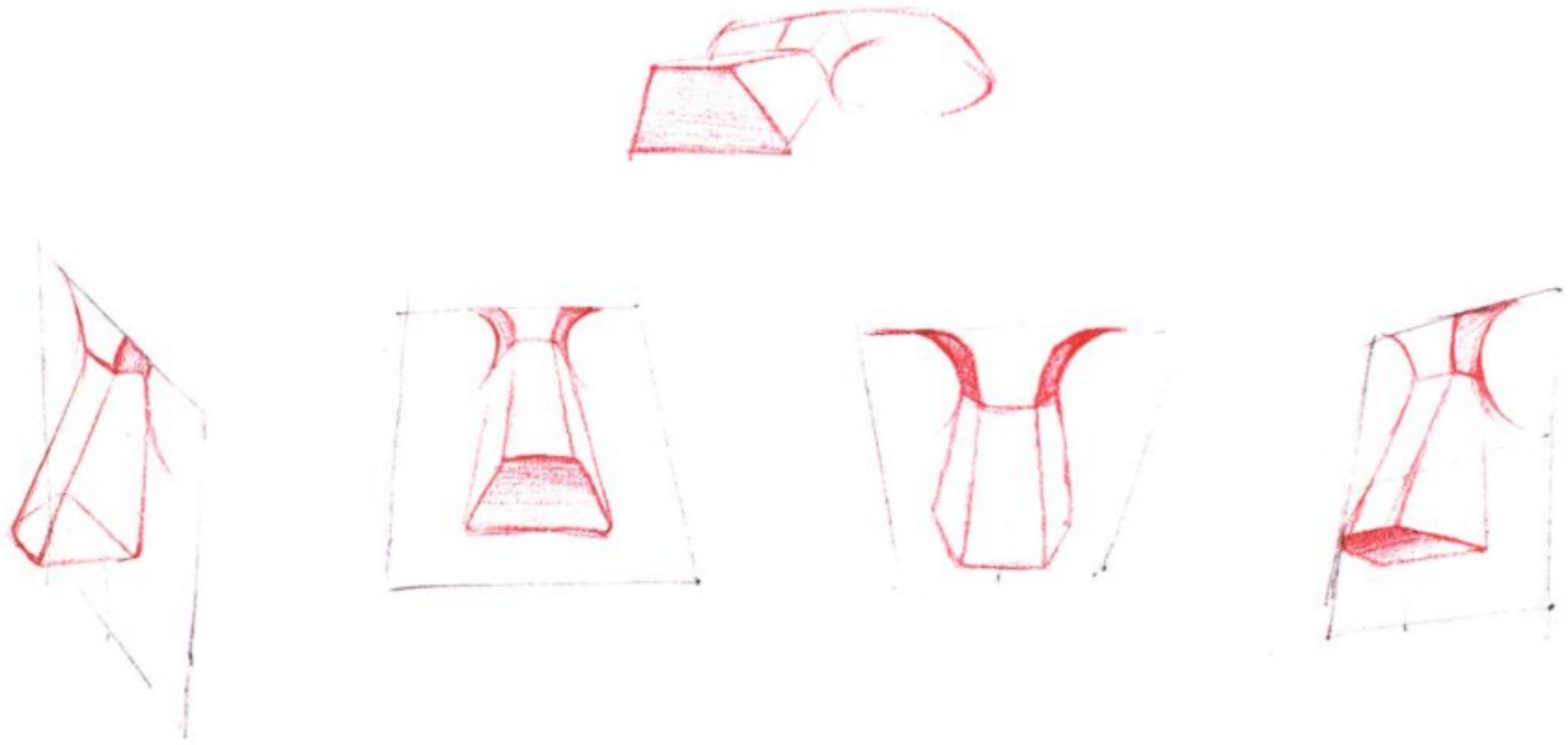
We can also observe the characters or photos in our lives, and look at the eyes in different orientations, which helps us to portray them in the subsequent shaping of the eyes.

Give a more vivid look.

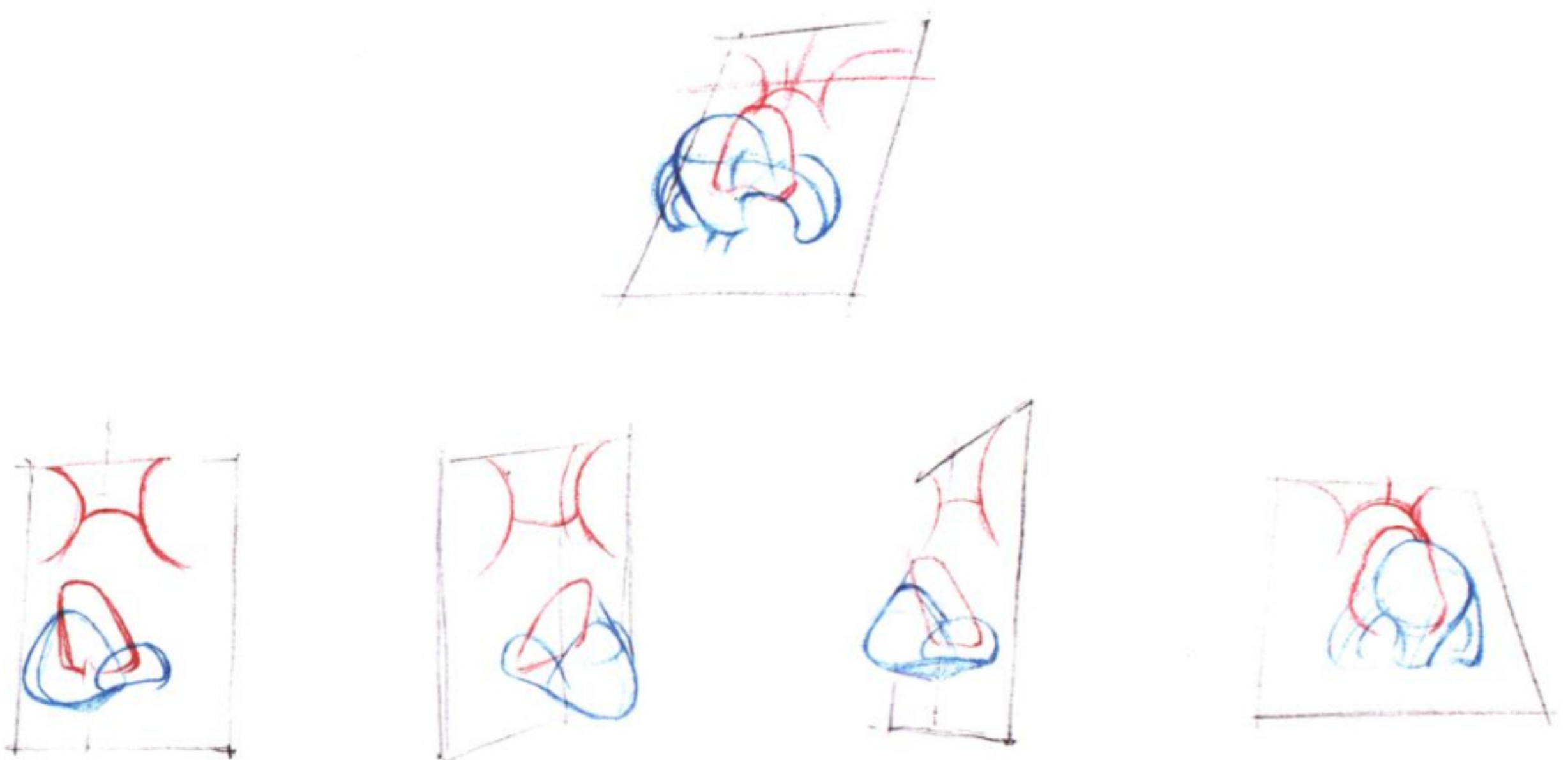


We can think of the nose as a trapezoid, with a rectangular plane under the trapezoid.

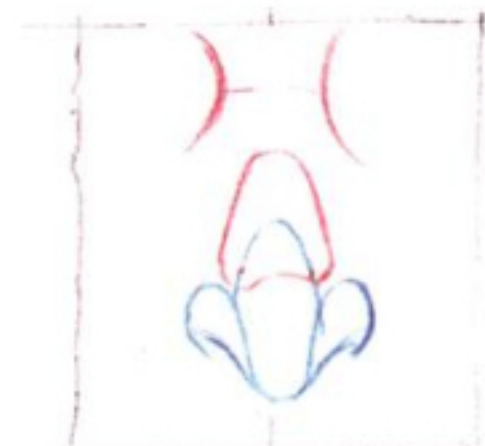
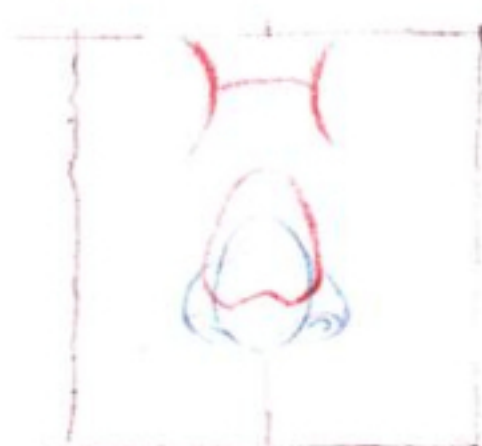
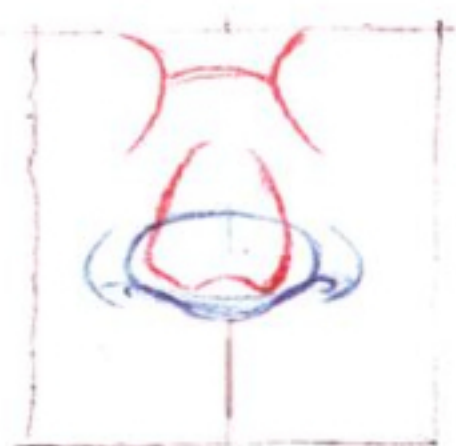
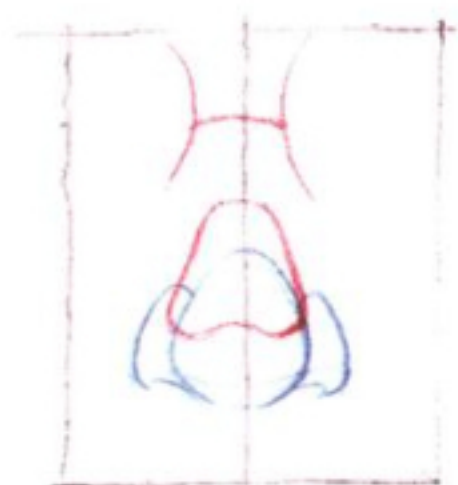
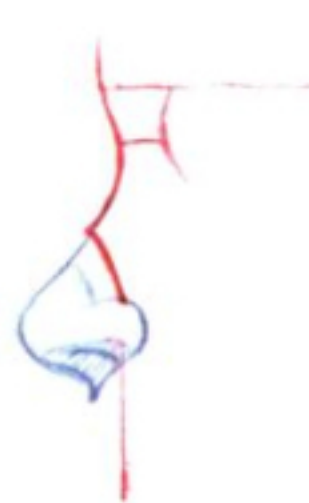
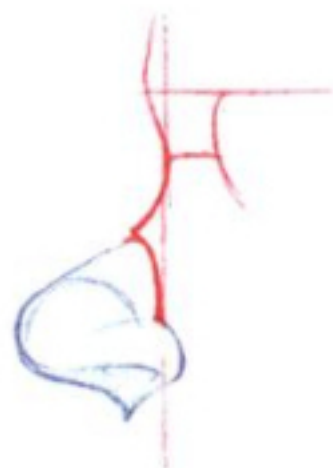
Combining the trapezoid with the rectangular plane of the face, we can easily draw the perspective state of the nose at different angles.



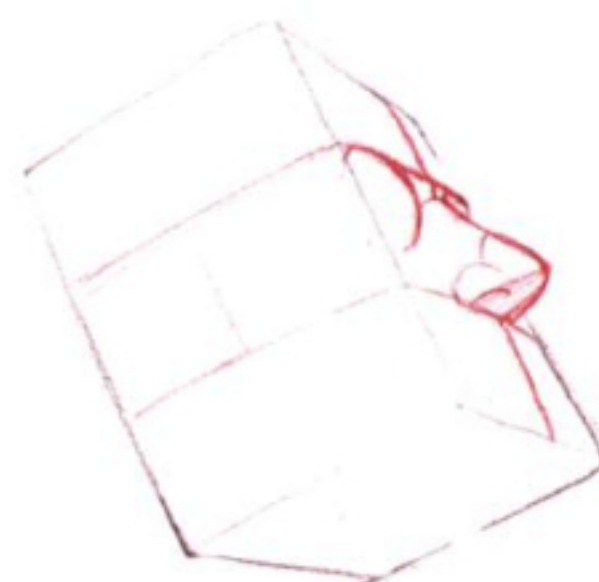
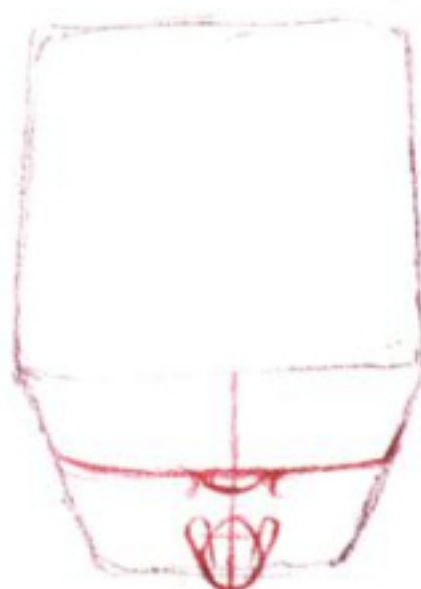
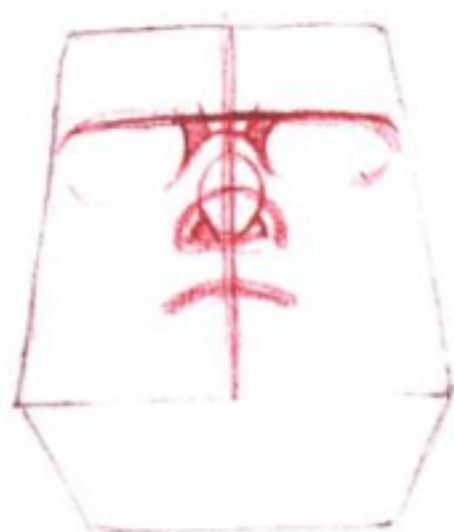
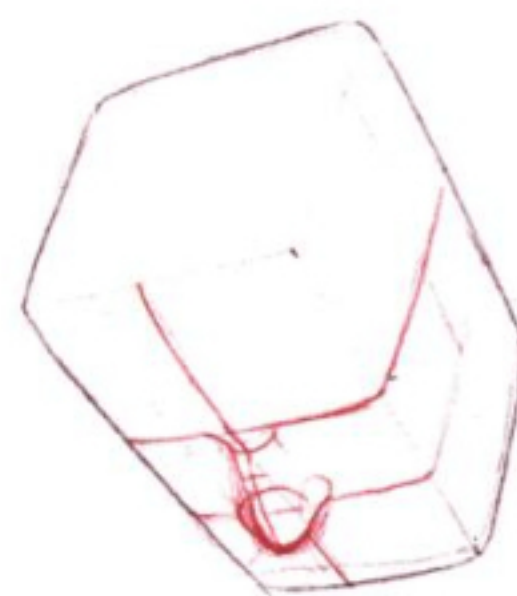
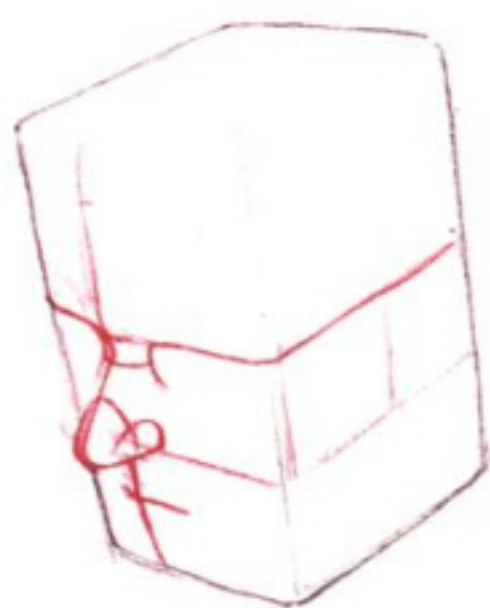
The most critical point for shaping the nose is the nose. The nose is divided into the tip of the nose and the nose. If we can arrange the position of the tip of the nose and the nose in the previous trapezoidal state, then we can shape the nose. The nose will appear more real.



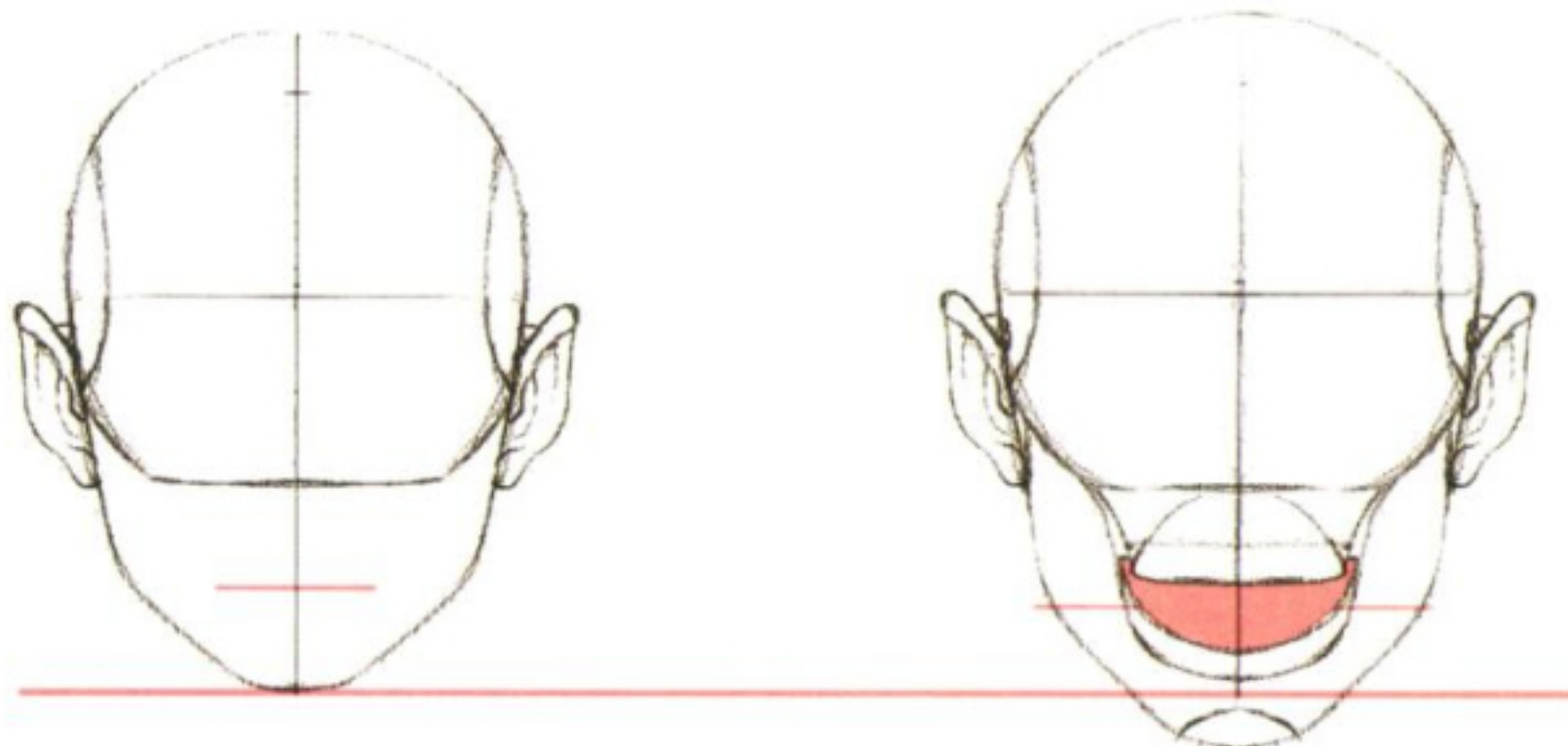
✎The noses of different characters have different shapes. By cleverly changing the shape of the tip of the nose and the wings of the nose, we can draw noses with different characteristics.



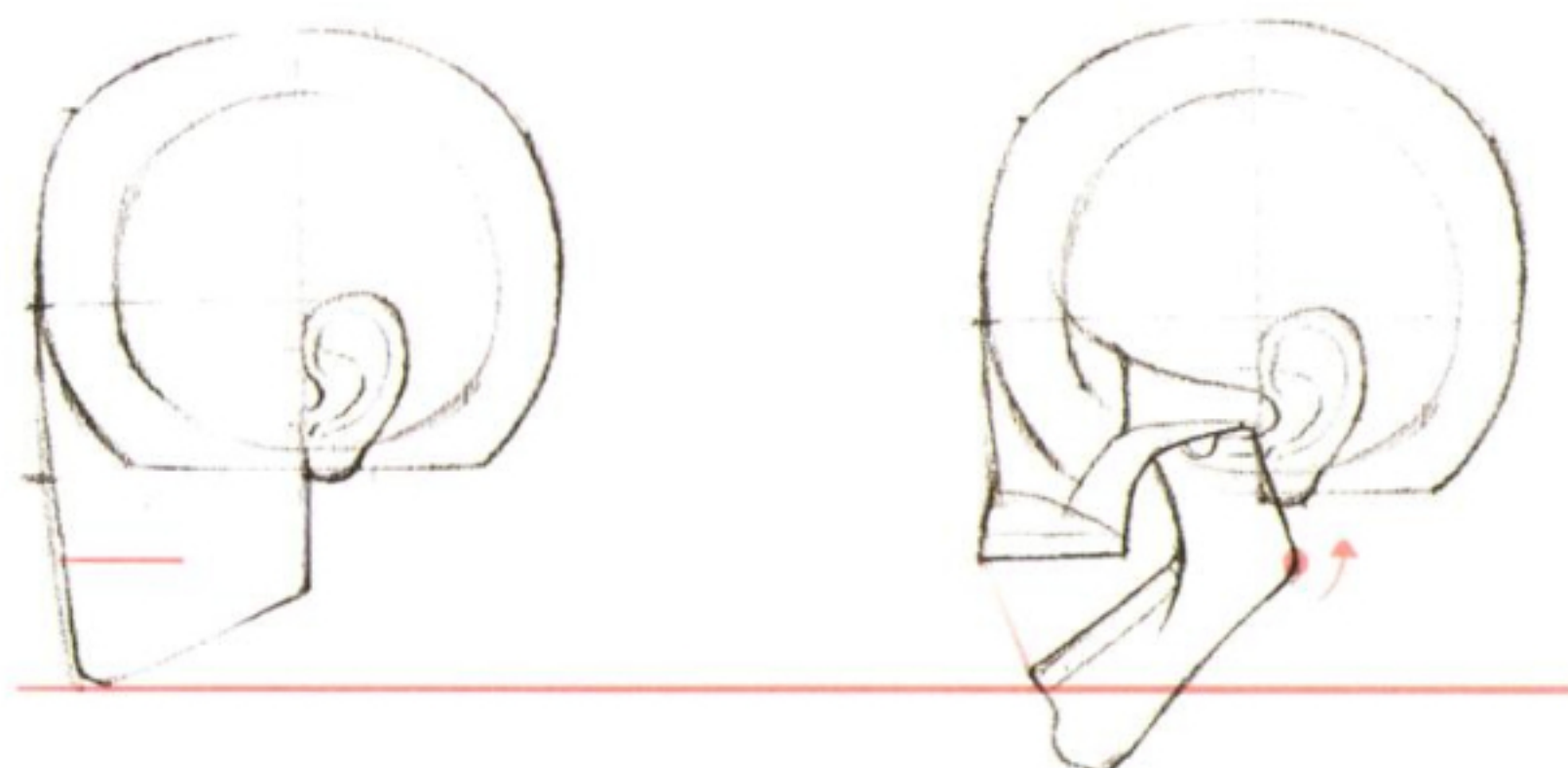
✎Noses with different orientations will also have different morphological changes. Mastering the laws will make it easier for us to shape our noses later.



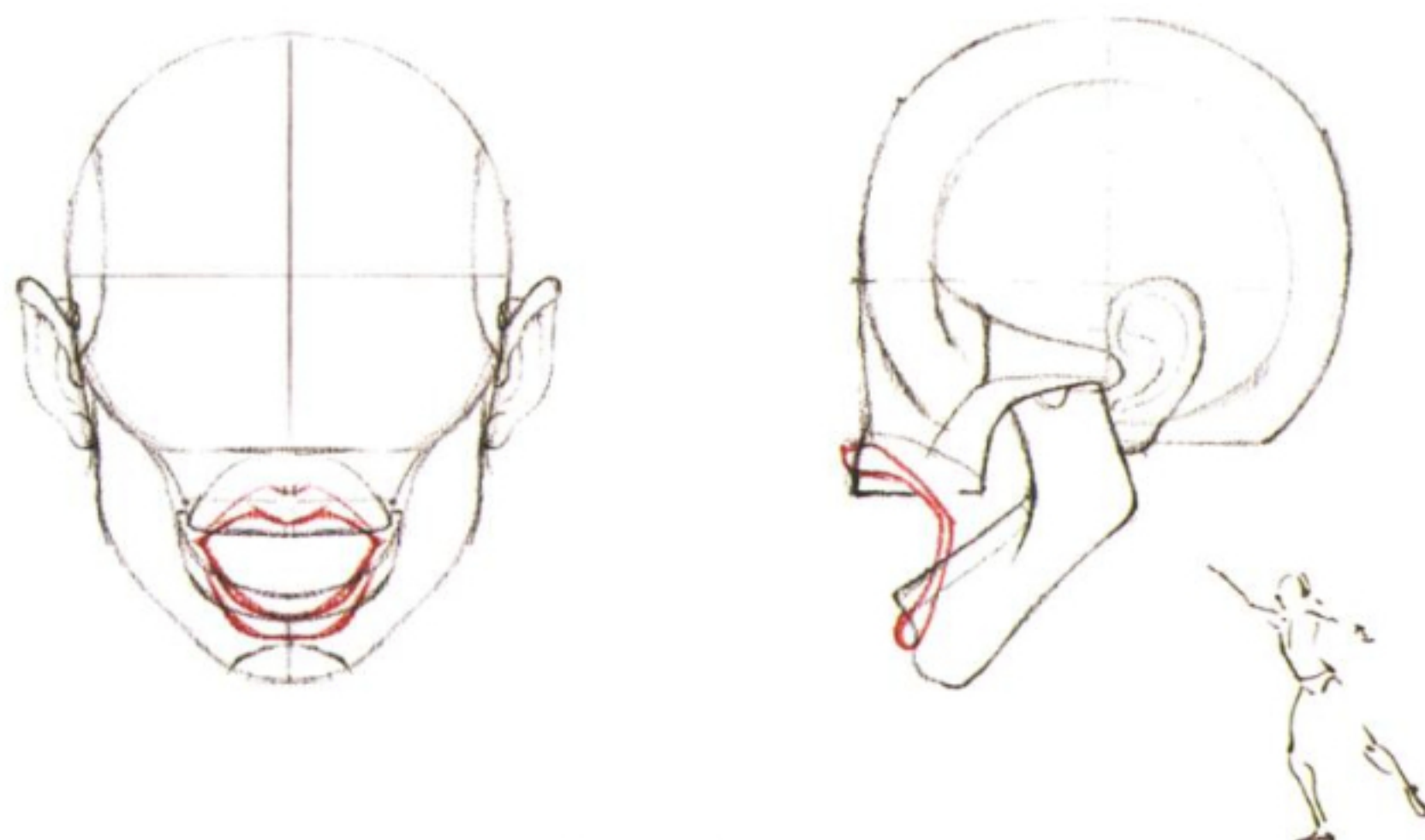
The mouth is a part that is easier to ignore. Points, we often make anime characters simple. Turn your mouth. We have to understand before simplifying. The state of the mouth after opening, and its effect on the face—the lower dental part. There will be obvious changes, and the face shape will be lengthened.



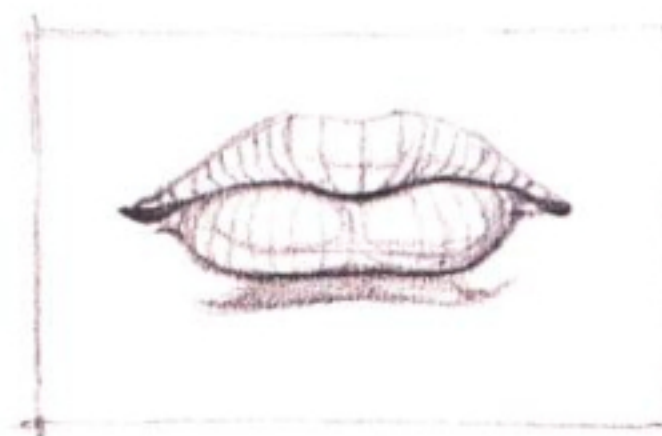
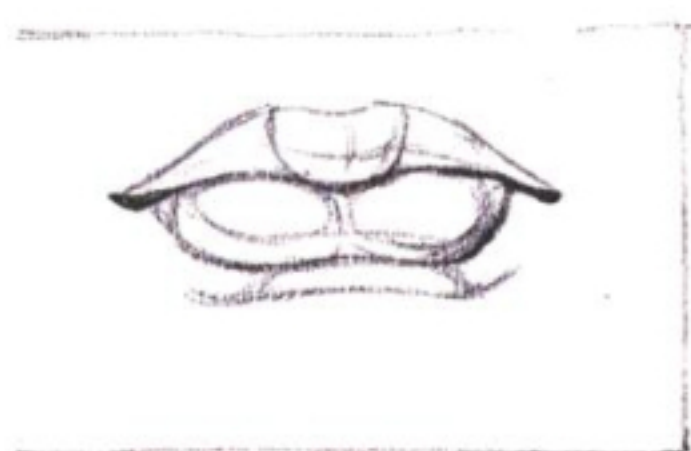
From the side, when the mouth is closed. When the length is relatively normal, after opening, the open part has a certain degree of solitude, backward and down. The trajectory of Fang's movement is also an arc.



In the perspective state of the picture on the right, put the mouth layer is painted, so the mouth is shaped like this. Only then can there be a certain sense of three-dimensional and space.



When shaping the mouth residence, we should focus on observing the shape of the upper juzhu of the mouth residence. The three-dimensional sense of the appropriate shape of the juzhu can help us better express the mouth.



The mouth is a very important organ that we use to express and communicate, and it will show different states under different circumstances. When shaping the mouth, we should pay attention to the position of the corners of the mouth and

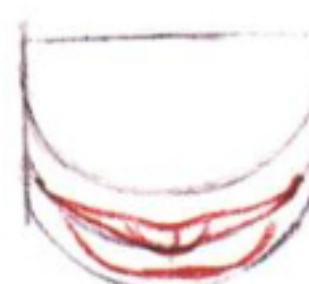
the specific shape of the seam and line.

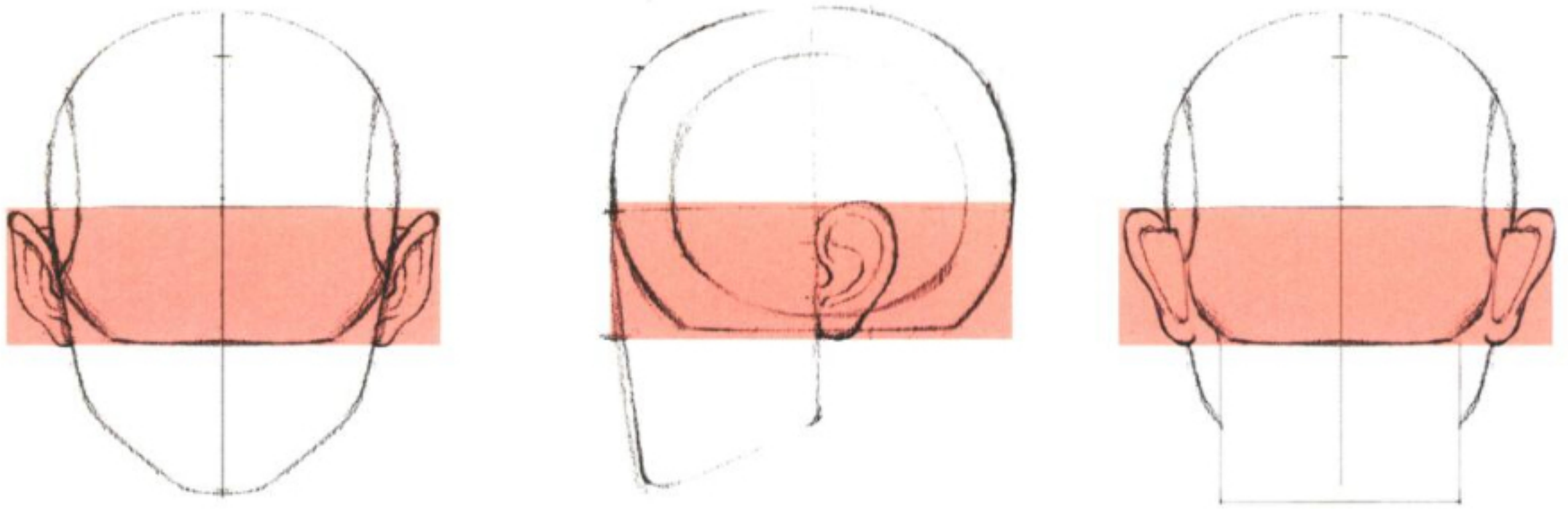


If we want to draw the perspective of the mouth well, we can try to do the following denture perspective exercises, first draw the correct perspective state of the upper and lower gums respectively.

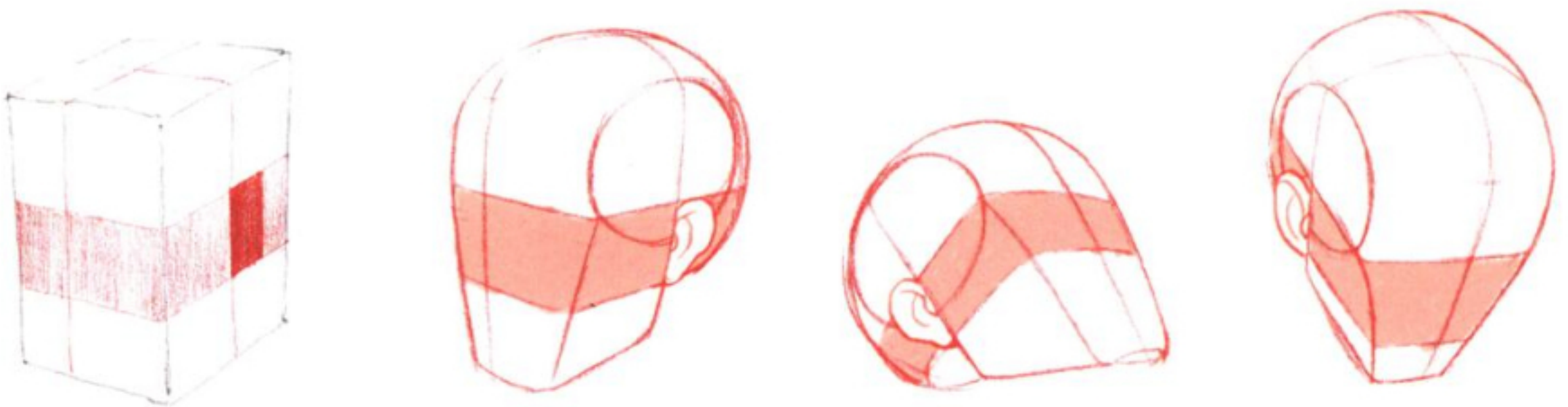


On this basis, add Ju seams, Ju lines and Ju beads, pay attention to the three-dimensional sense of the corners of the mouth, layer lines and lip beads, and you can get a more realistic and three-dimensional mouth.

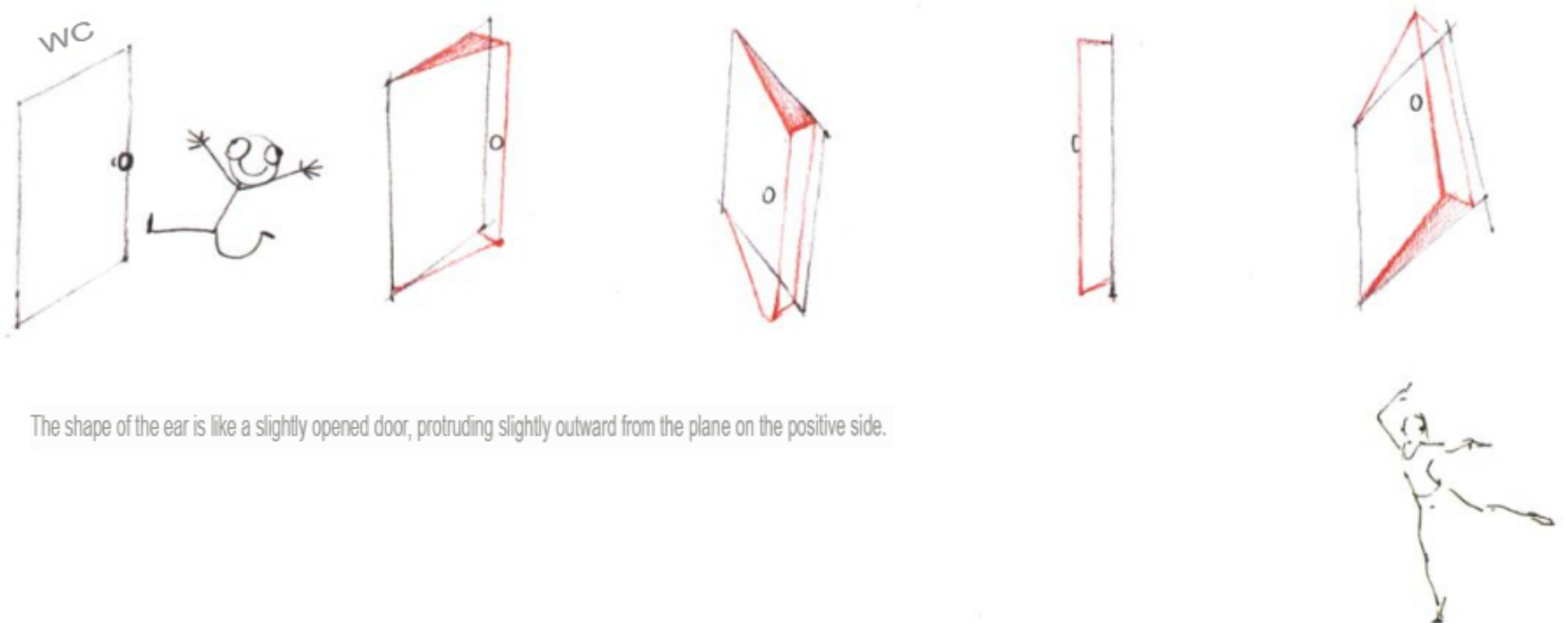




The ears are located in the important facial area from the eyebrow arch bone to the bottom of the nose.



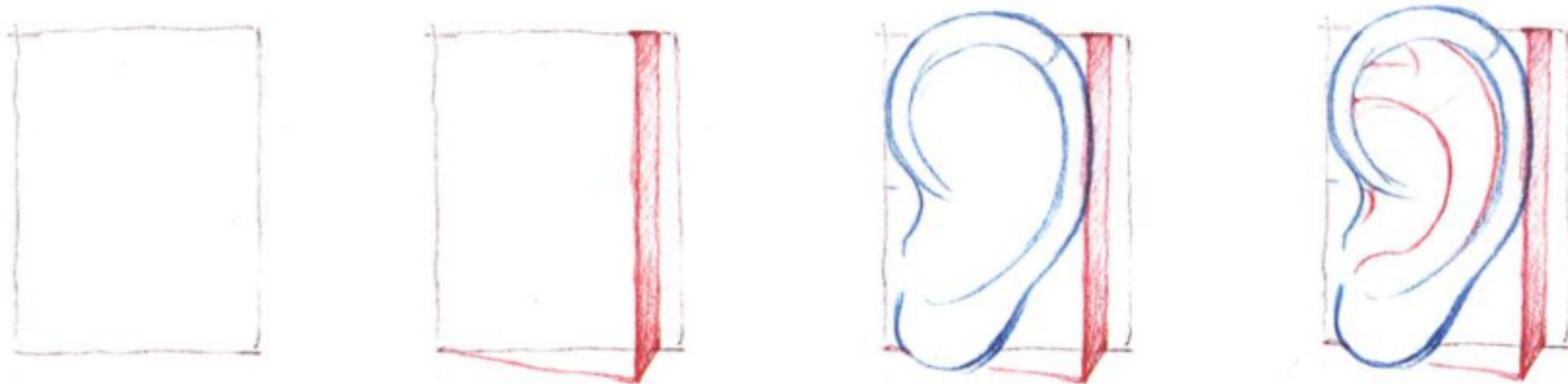
As can be seen from the cuboid, the starting point of the ear is centered behind the side. As long as we can show the perspective of the cuboid well, we can quickly find the specific ears under different perspectives.
location.



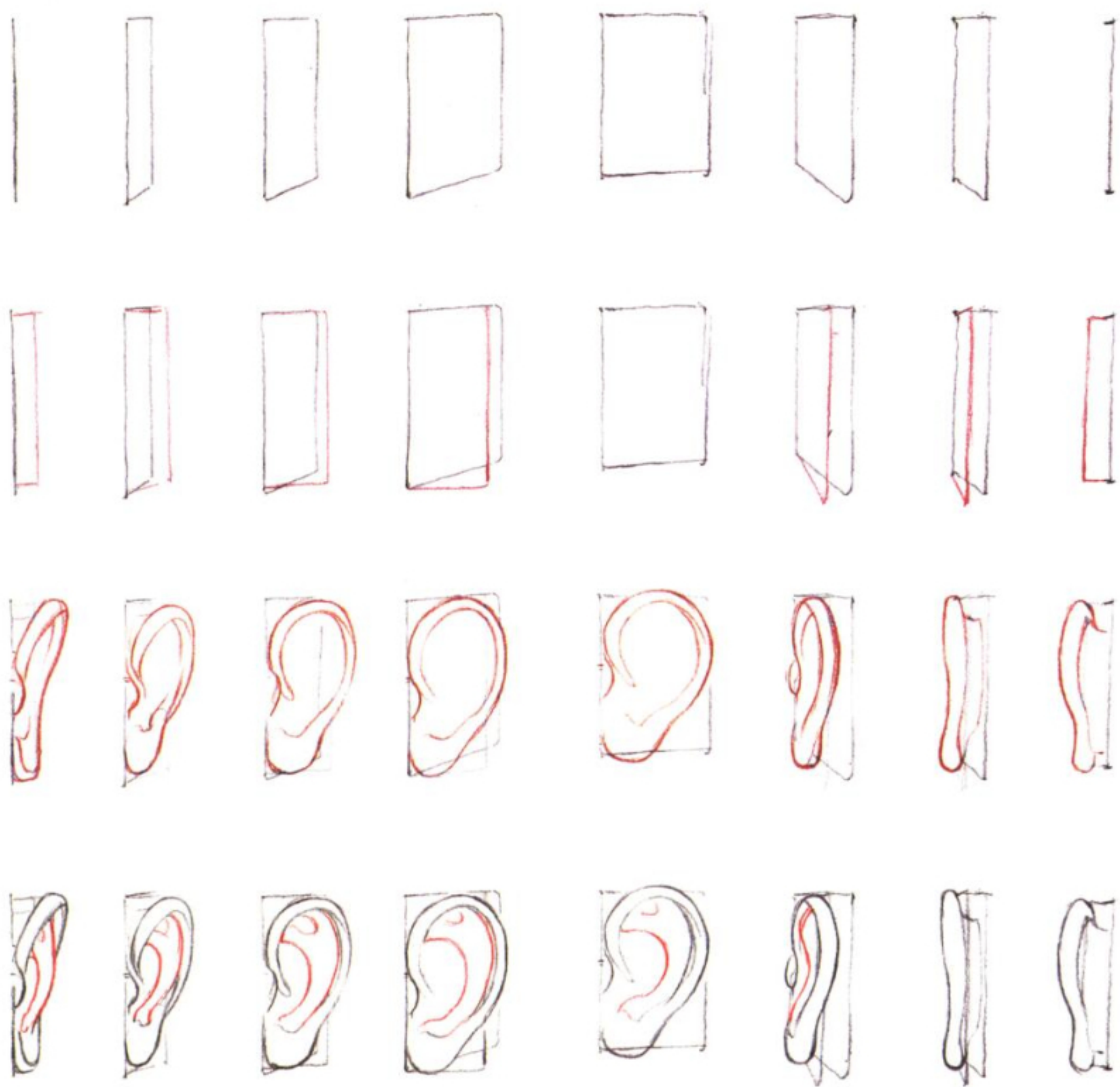
The shape of the ear is like a slightly opened door, protruding slightly outward from the plane on the positive side.

When shaping the ears, you can first determine a face, and then draw an open door. On the basis of this door, the outer contour of the ear is shaped, and then some details inside the ear are shaped.

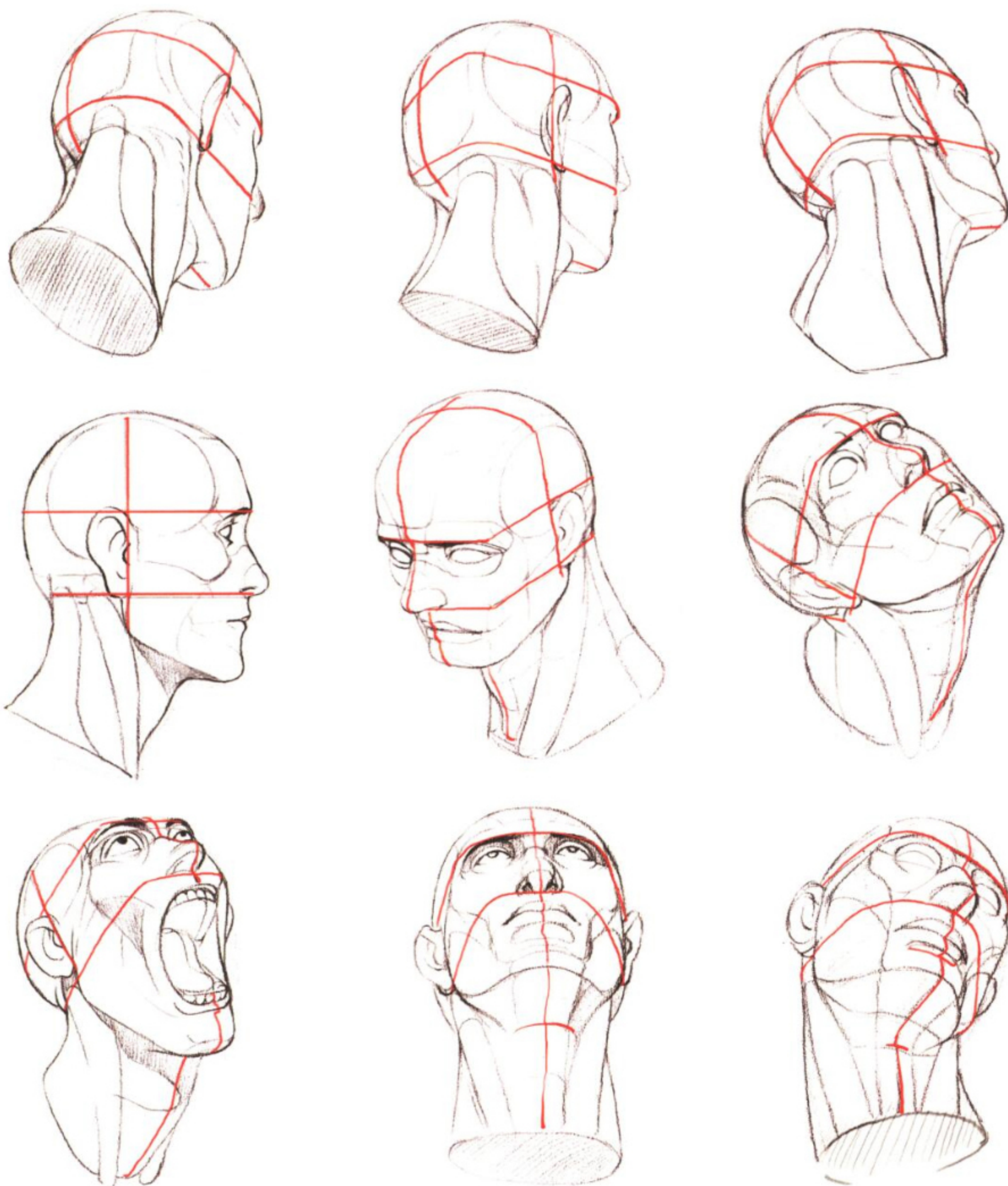
Small structure.



In order to better shape the ears, we can draw doors with different angles, and draw the perspective of the ears with different angles in these doors.



After we have an understanding of the relevant knowledge of shaping the five parts, we can try to combine the abdominal mesh and muscles to arrange the five parts of the head.

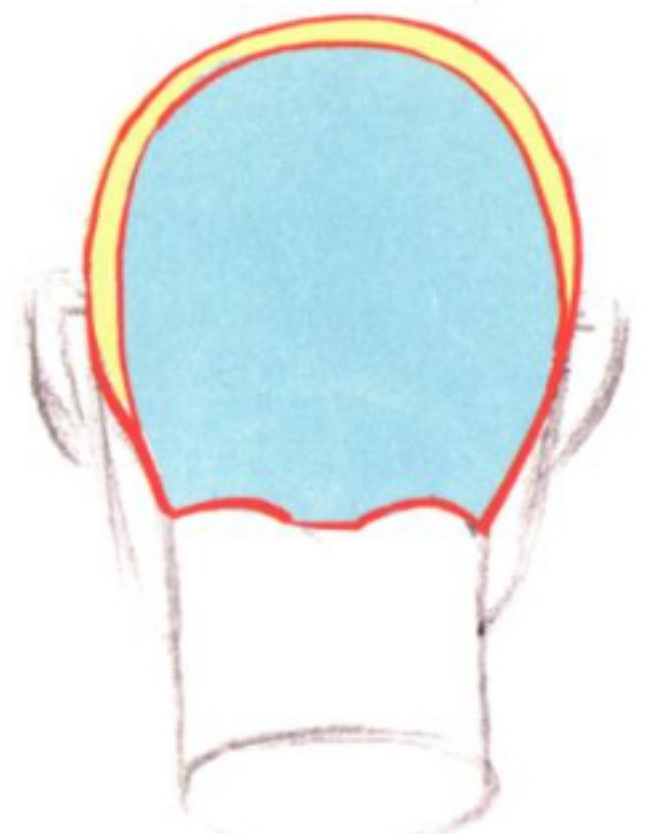
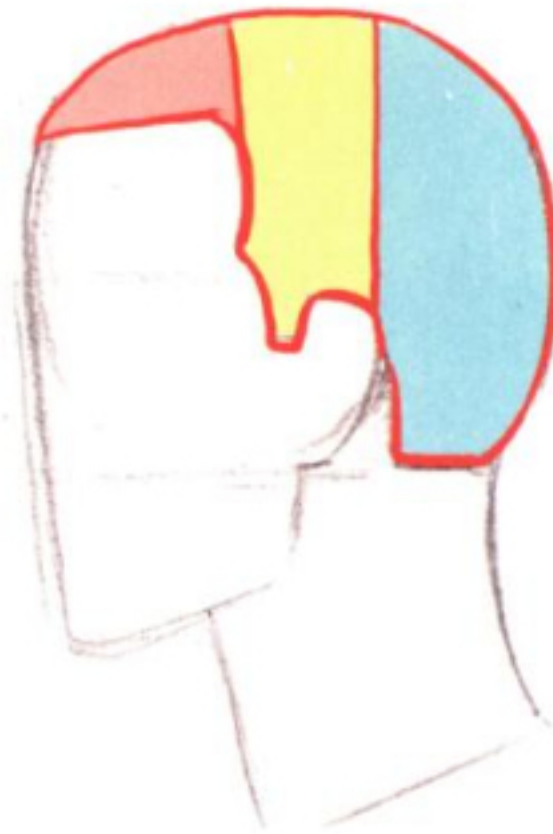
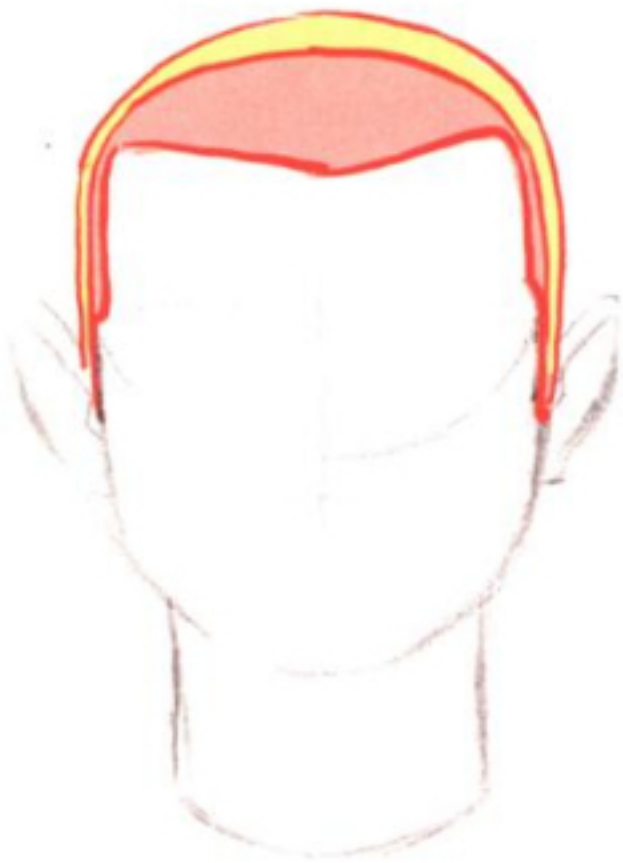
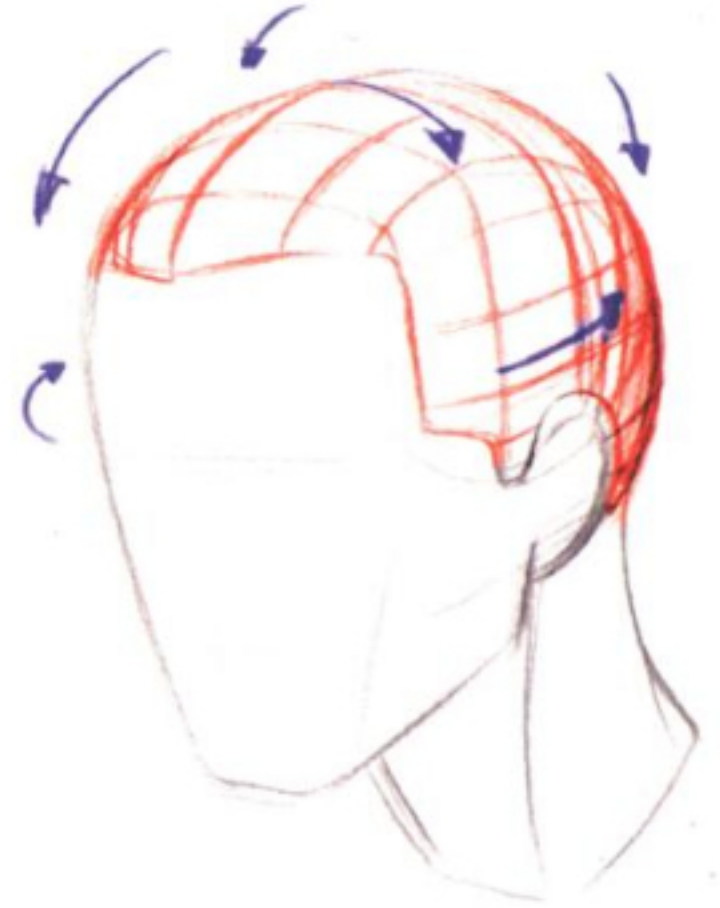


08

Hair shaping :

Before shaping the hair, we can divide the area of the hair. It is divided into three parts: front, middle and back. Pay attention when shaping. It is intended to express the ups and downs of the hair, making it similar to the sutra on the globe. Knot line.

When shaping hair, we have to analyze the hairline. In the position. The reason why we can draw different hair Somatosensory is all due to the cognition of the turning point of the head.

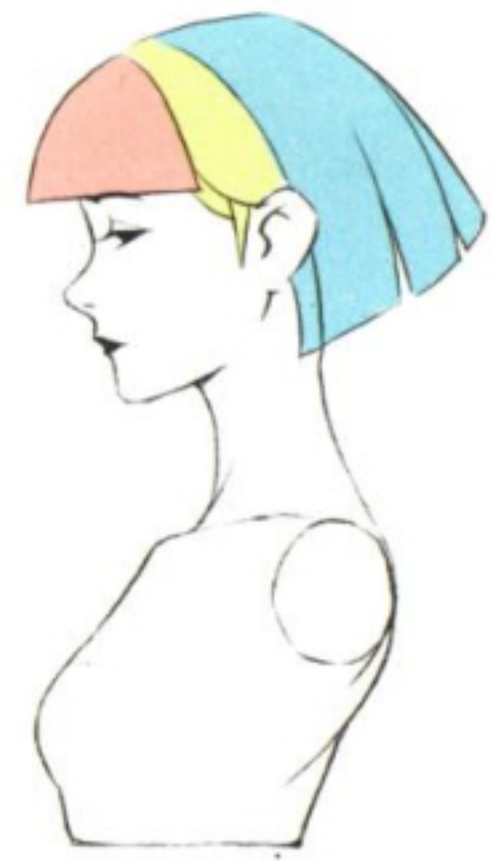


When styling hair, we.

Try to change the first, middle, and last three.

(The shape of the area can be combined.

Different hairstyles.



In order to make the hairstyle more

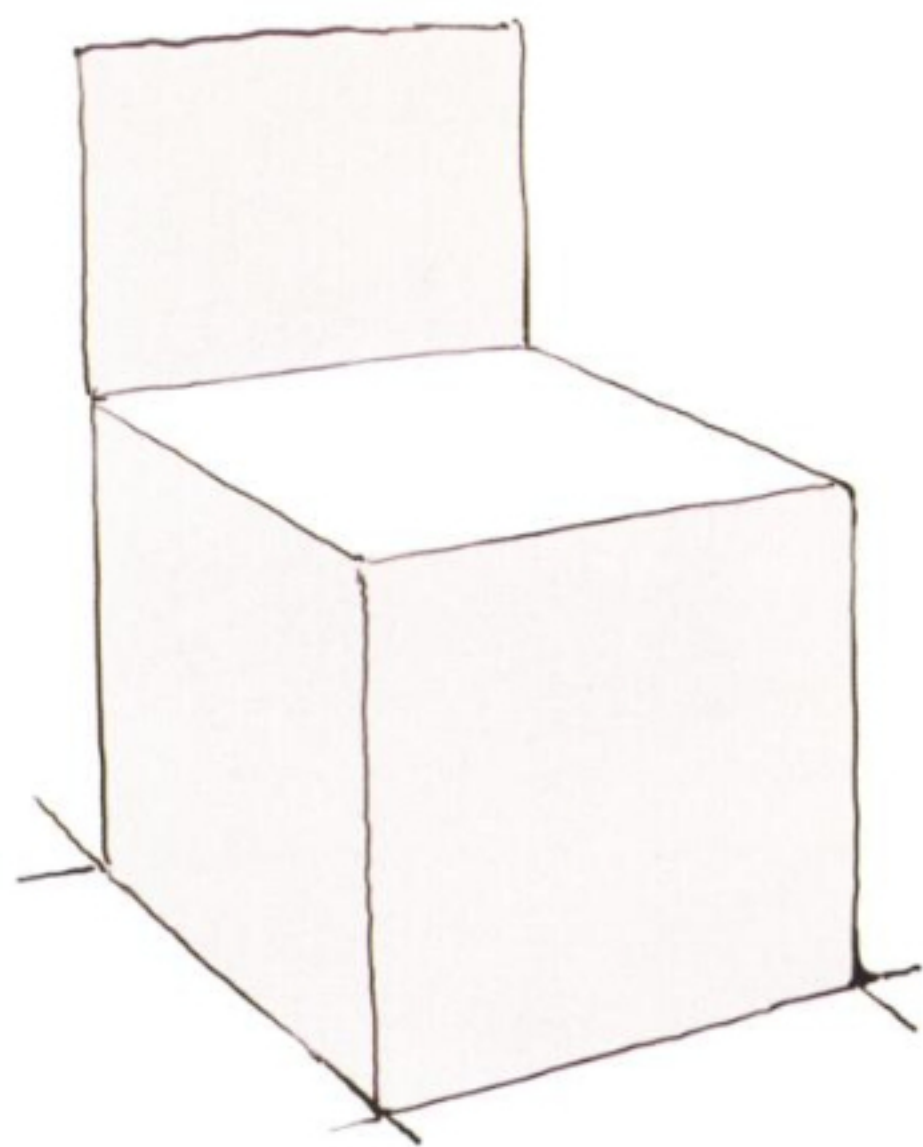
Rich, we can be in the hair. Add
some small hair pieces interspersed.



Check again on the basis of it Line, pay
attention to the trend of the hair to be physical Now
the three-dimensional sense of the head.

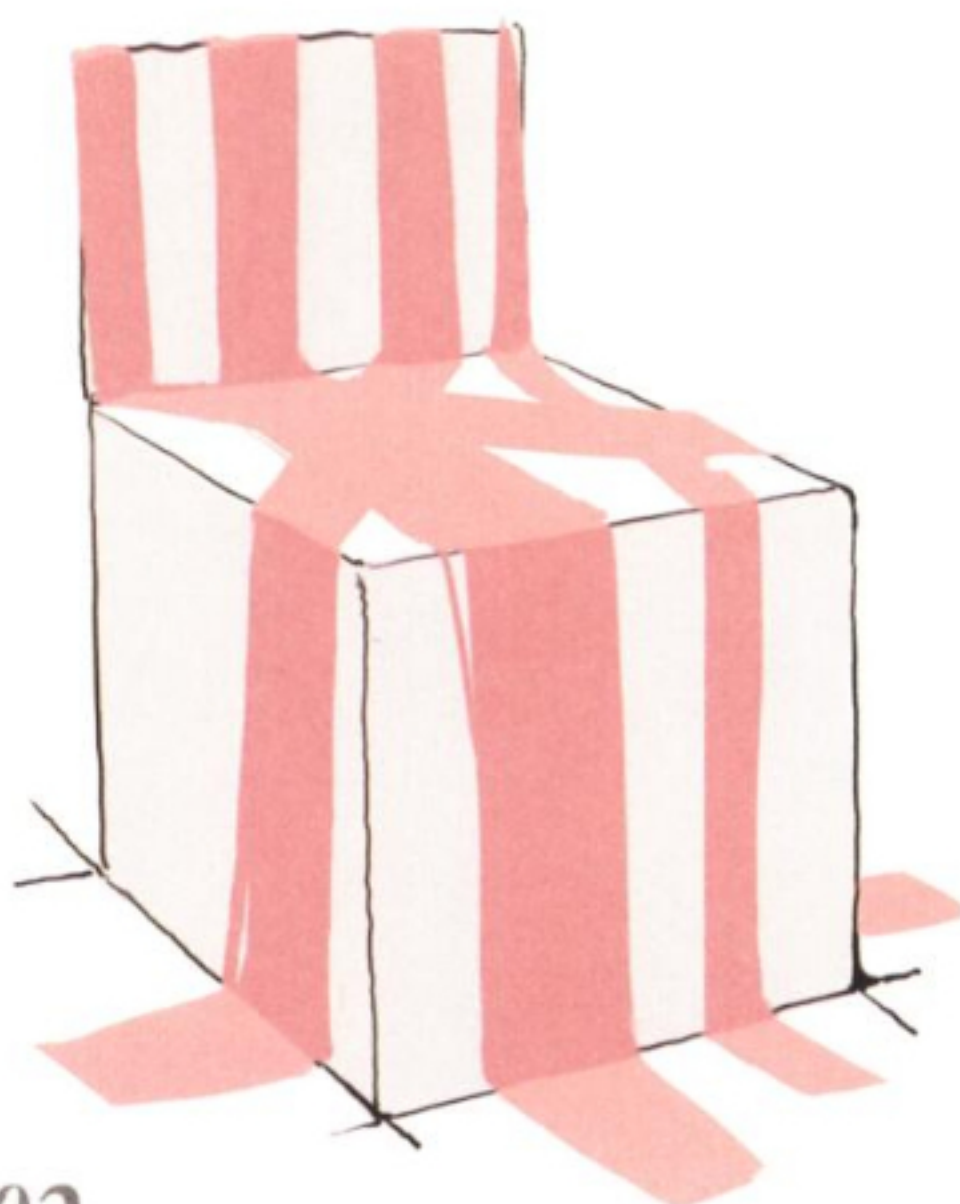


◆ Hair grouping exercises



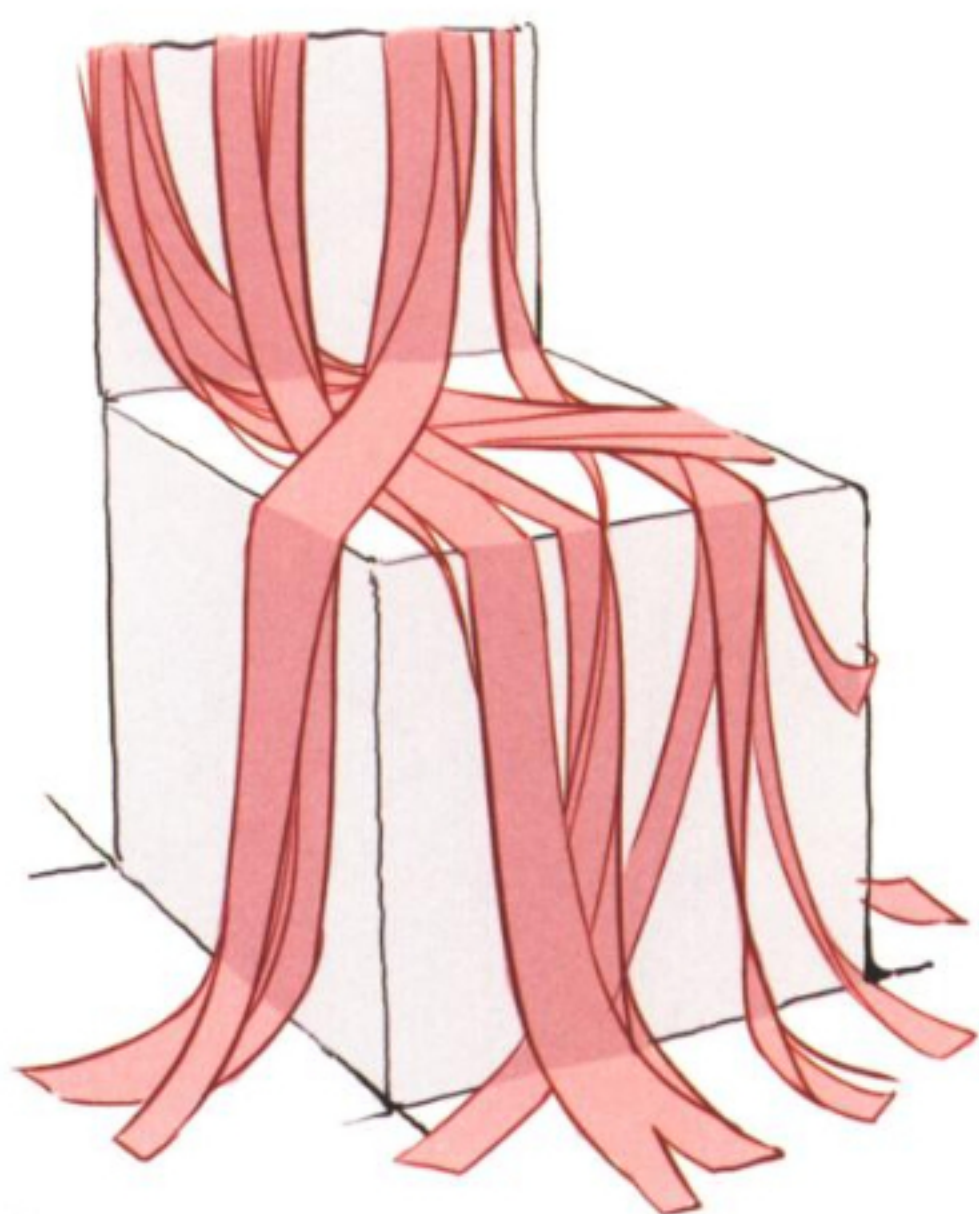
01

Draw the object under the hair to determine the turning point of the object.



02

Draw the hair into a sheet of "cloth" and deal with the turning relationship between the "cloth" and the object when it comes into contact.



03

Use lines to divide the sheet-like "fabric" and draw the relationship between the turning point and density of the hair.



04

Shape the shadow inside the hair to make the three-dimensional sense of the hair more obvious. Such exercises It can help everyone better clarify the relationship between hair and objects.



Hair is like strips of noodles. When painting, pay attention to the transparency of the noodles.

Depending on the state.

Complex hair is composed of a combination of multiple facets, and the perspective relationship of each facet is After straightening, divide the interior and deal with the interspersed lines in the hair, so that you can be more Add a clear picture of the combination form of hair.

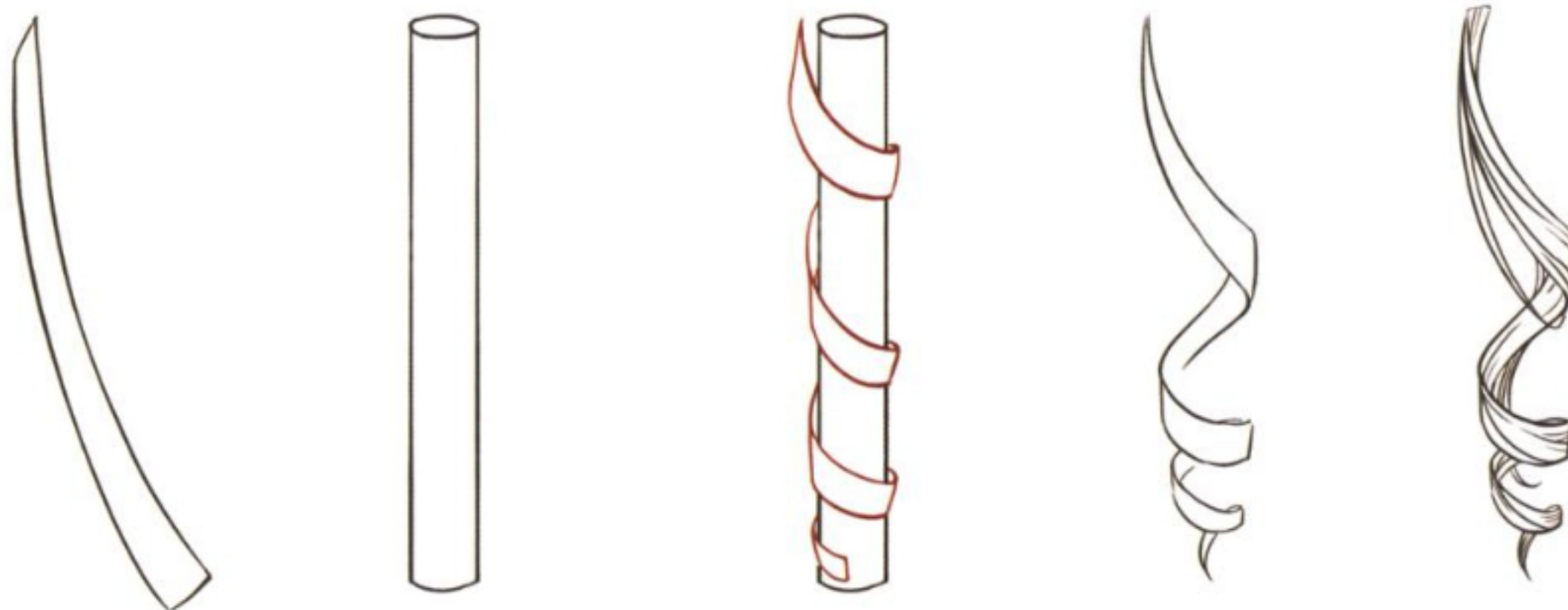


Combining several sets of facial pieces with turning points can make the painted hair produce a richer combination effect.

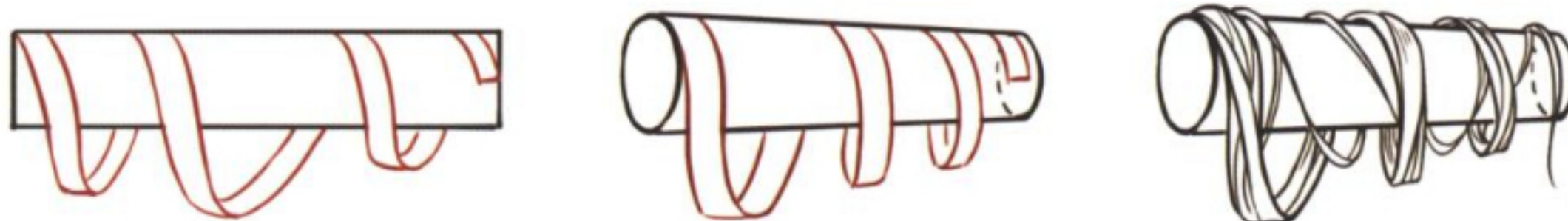
When a variety of facial slices with turning changes are combined together, the resulting hair combination will produce a spiral effect.



To reflect the three-dimensional sense of hair, we can still think of it as a facial piece. When it comes into contact with different objects, it will produce different turning points.



The face piece is purely wound around the wooden roots and will be spiral. When the wooden roots are drawn out of the face piece, the shape of the face piece will change due to gravity. In this case, the inside of the hair will be divided., Drawing the lines interspersed with local details, you get a set of spiral curly hair.



Place the wooden stick around the hair horizontally. At this time, the hair under the wooden root will droop due to gravity. Performing these details well can better set off the texture of the hair.

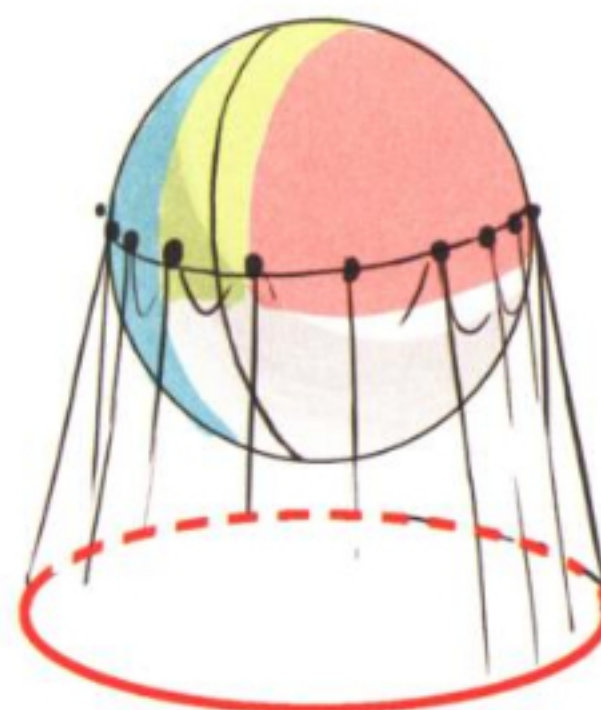
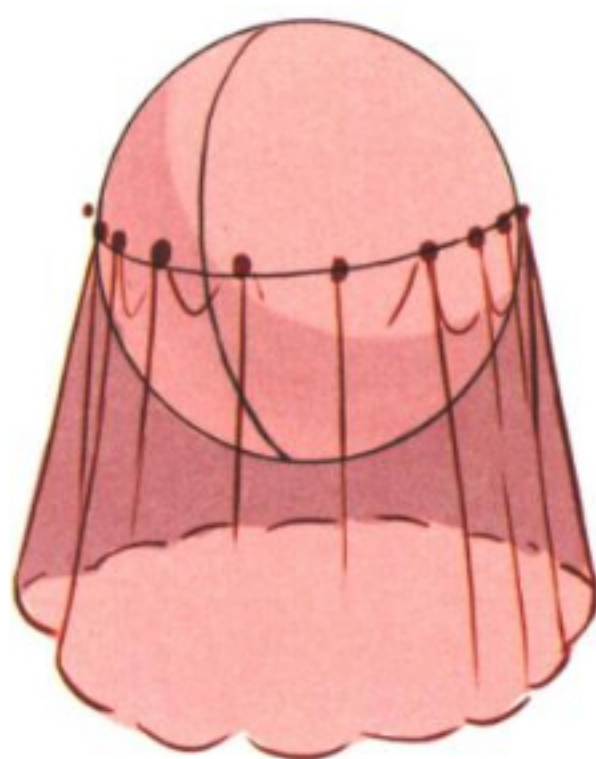
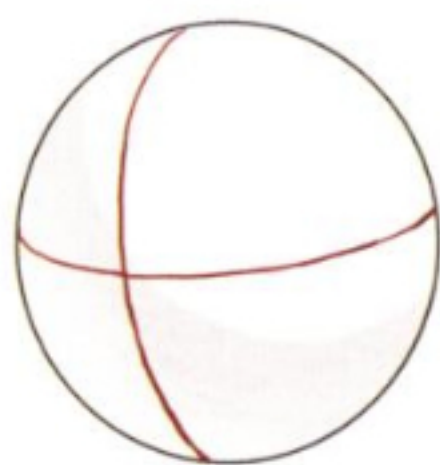


Coiled the hair on the sphere, the hair will appear to shrink around each other.

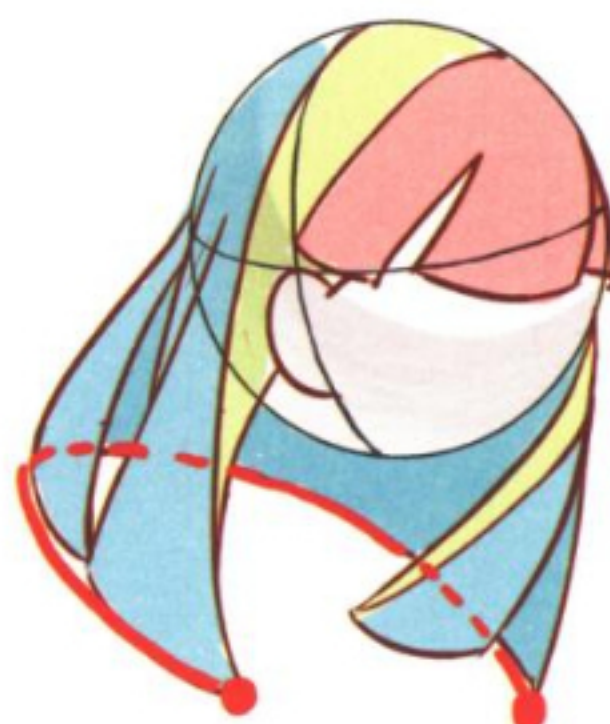
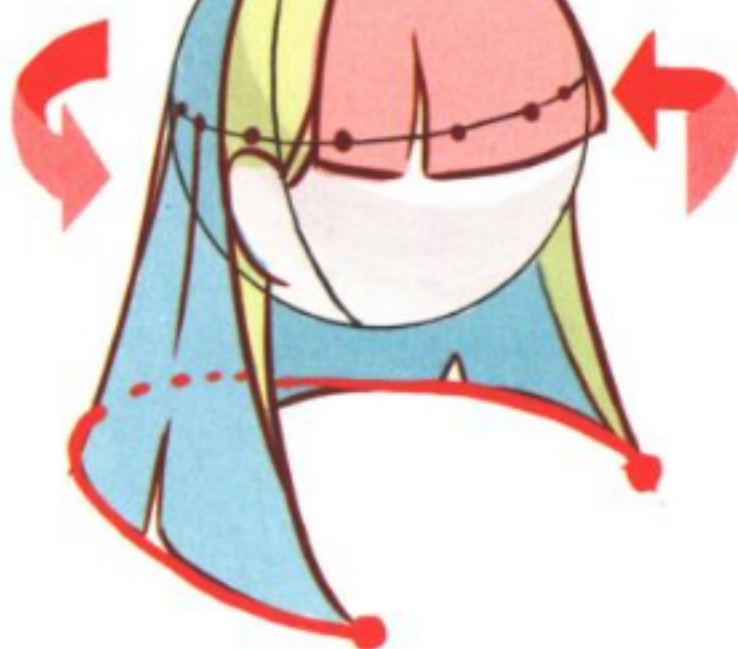
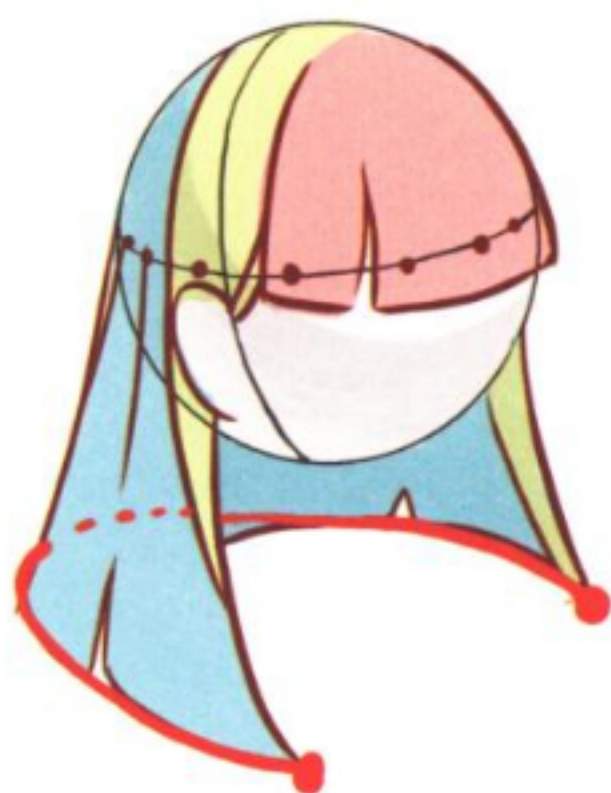
When shaping hair, we can first clarify the general shape of the hair, group the face pieces on the basis of the general shape and add interspersed lines that reflect the density. This makes it easier to draw the three-dimensional sense of hair.

Hair is shaped step by step from simple shapes. We first simplify the large shape of the hair, and then gradually add small facets to combine, and portray the three-dimensional sense of the other facets in place. In this way, we can better draw the sense of space of the hair.

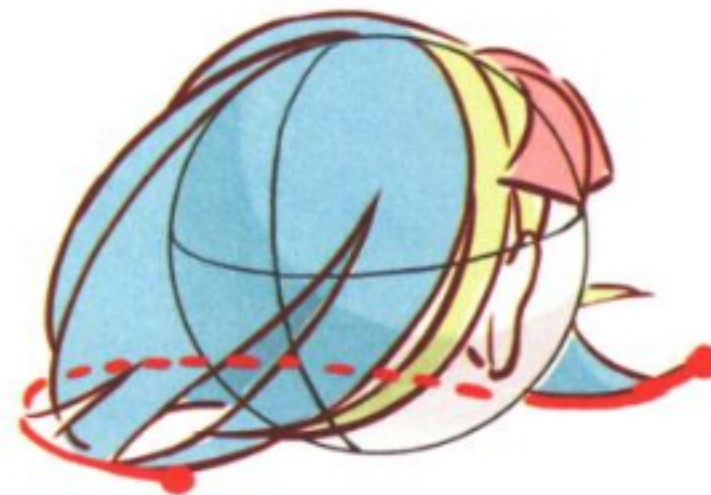
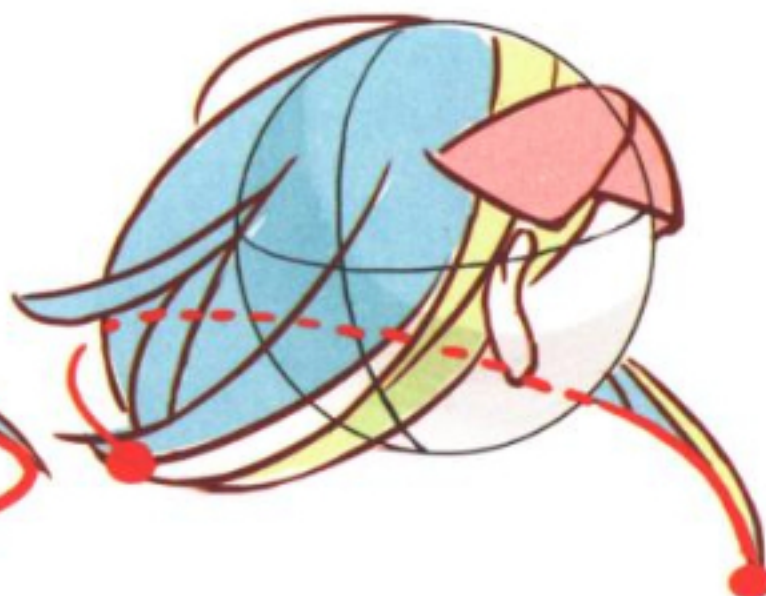
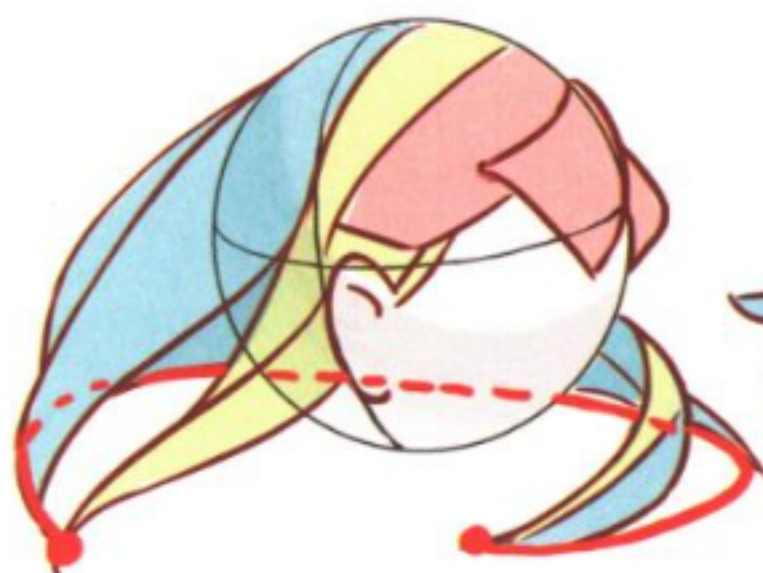




The human head is like a sphere, and the hair is like gauze covering the sphere. When we shape our hair, we should pay attention to the contact points between the gauze and the sphere. They will be based on the shape of the sphere. The state produces dense changes, which affect the turning and grouping of hair.



By dividing the front, middle and back areas of the hair, we cut the gauze, cut out the conventional hairstyle, and then try to draw the effect of the hair fluttering on this basis. Here Pay attention to the ring structure of the hair.



When the head is rotating, we cannot look at the changes of each hair individually, but we need to see the ring structure clearly as a whole and understand its changes when the head is rotating. Draw it like this. The hair does not look broken.

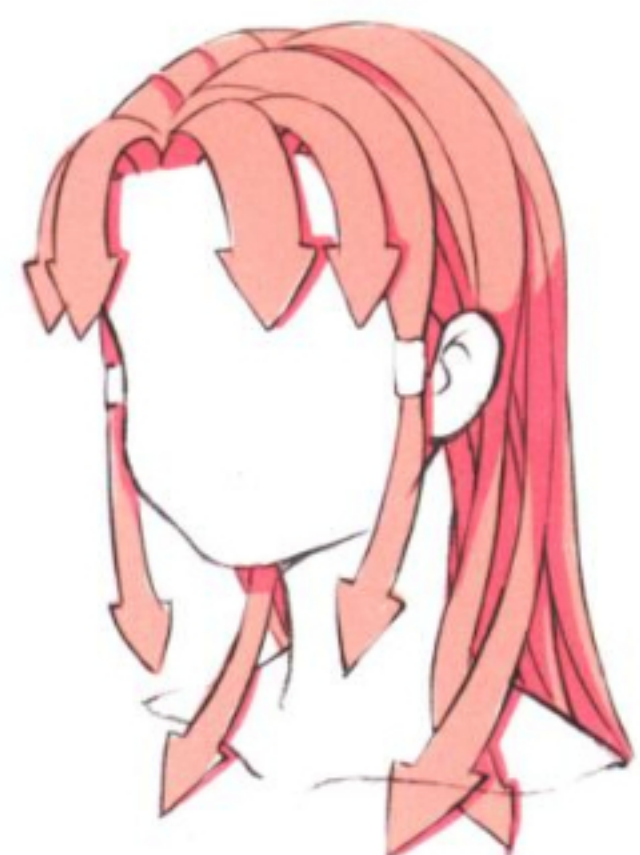


When the hair is fluttering, we can show different states of force in the front, middle and back areas respectively. Pay attention to the appearance of different hairstyles when fluttering. The state is different.



When drawing different hairstyles, we can still think of the hair as strips of noodles, distinguish the direction of the noodles in different areas, and master the density and size of these noodles at the same time.

With small changes, you can combine a variety of interesting hairstyles. When we practice making hairstyles, we should find as many hairstyle references as possible, and don't rush to draw silently.



When making the same hairstyle from different angles, we should remember several sets of key lines in the front, middle, and back areas, and use the unity of these lines to draw no. The same hairstyle at the same angle.



After we are familiar with the three-dimensional relationship of the head, when we shape our hair, we must let the hair change along the shape of the head. From different angles, the same hairstyle will appear in different states.



If we want to draw a realistic hairstyle, we can refer to the photos for practice. When arranging the tone, we can try to follow the trend of the hair.

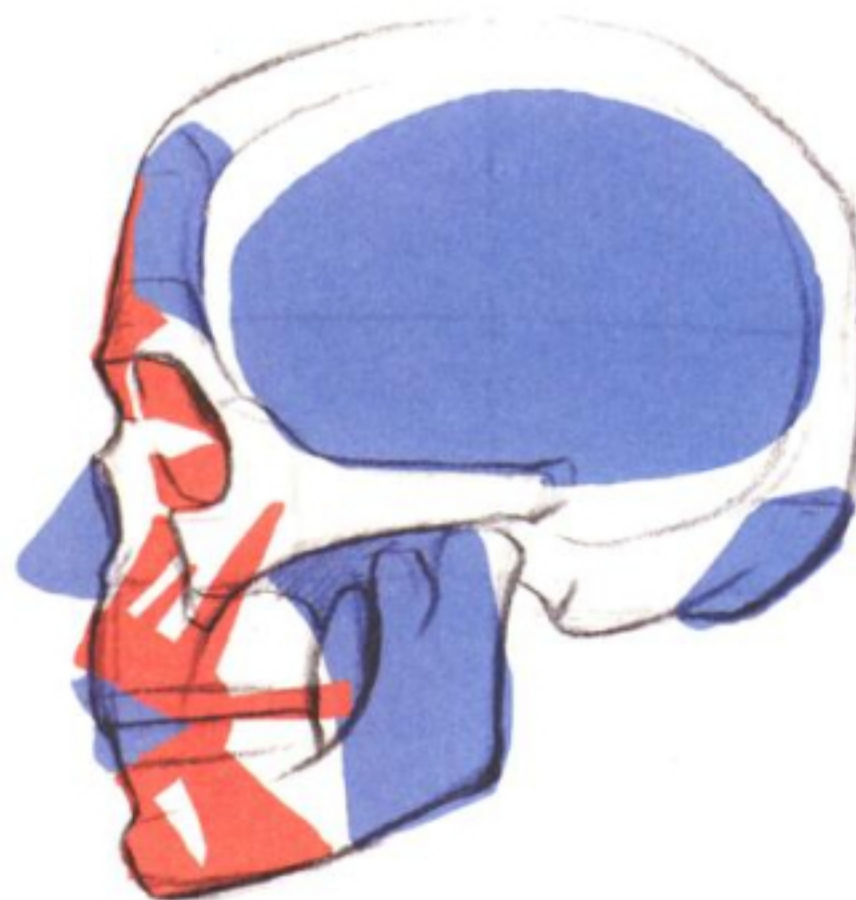


09

Facial muscles and expressions

The intramuscular muscles of the face are more complex. In order to quickly remember, we can divide them into two areas: dynamic and static. The muscles in the motor area are mainly concentrated.

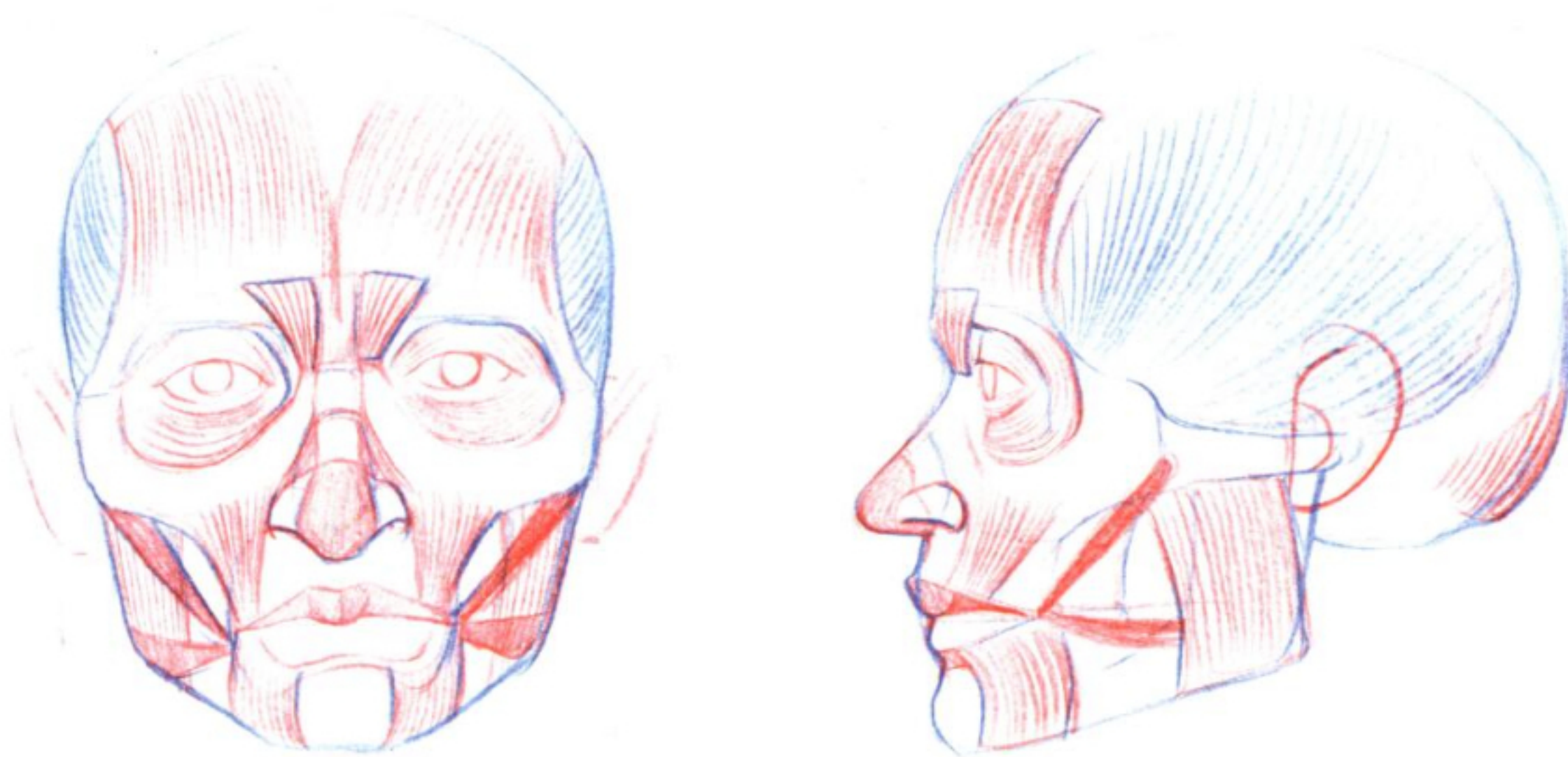
Around the brows, eyes, and mouth rotator muscles, the movement of these muscles can easily make people feel the changes in the expressions of the characters. The muscles in the static area will also be due to Movement is generated for some actions, but the amplitude is not very large, and it has little effect on the expressions of the characters.



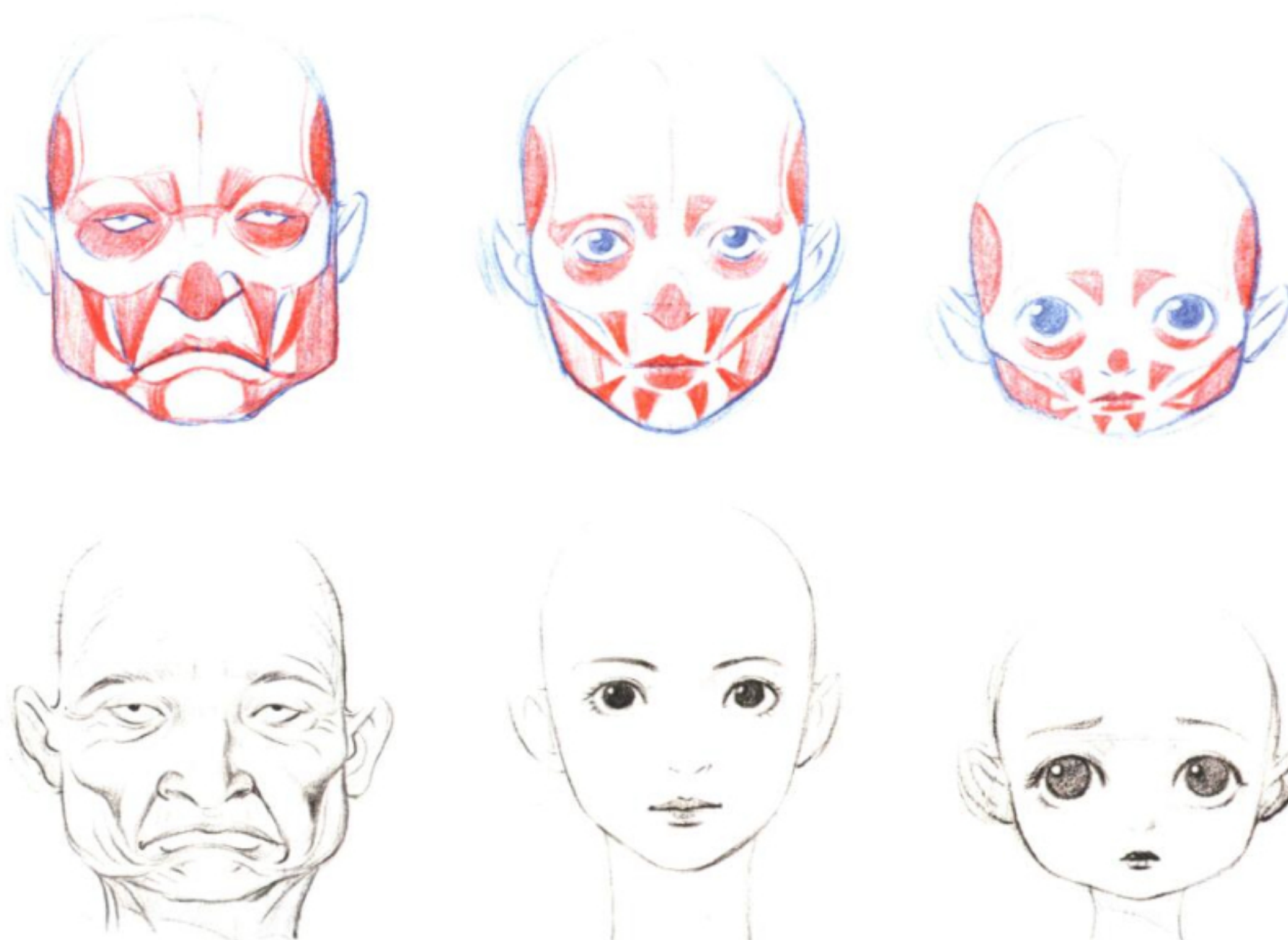
We have a certain understanding of the facial muscles, so that when we draw the tone, we can better express the ups and downs of the light and dark tone.



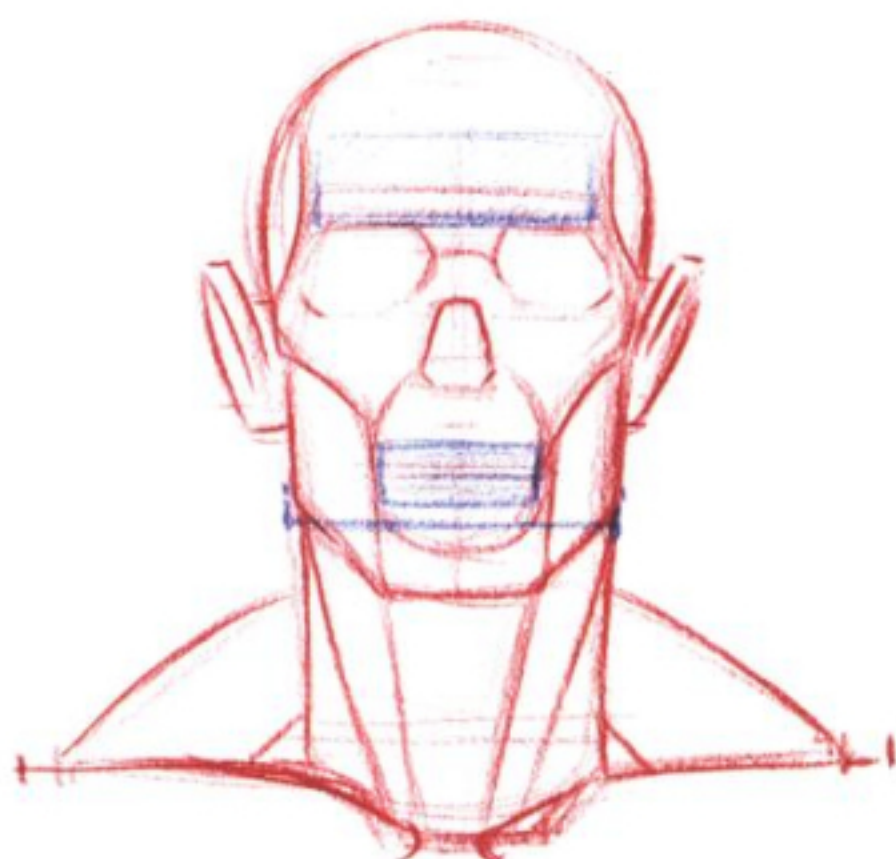
The relationship between the facial brackets and proportions of the characters is not static. We must learn to use the proportional changes of the facial brackets to arrange their area when shaping the facial muscles.



After understanding the regional division of the facial muscles of the characters, we also need to understand the distribution of facial muscles in characters of different ages and genders.



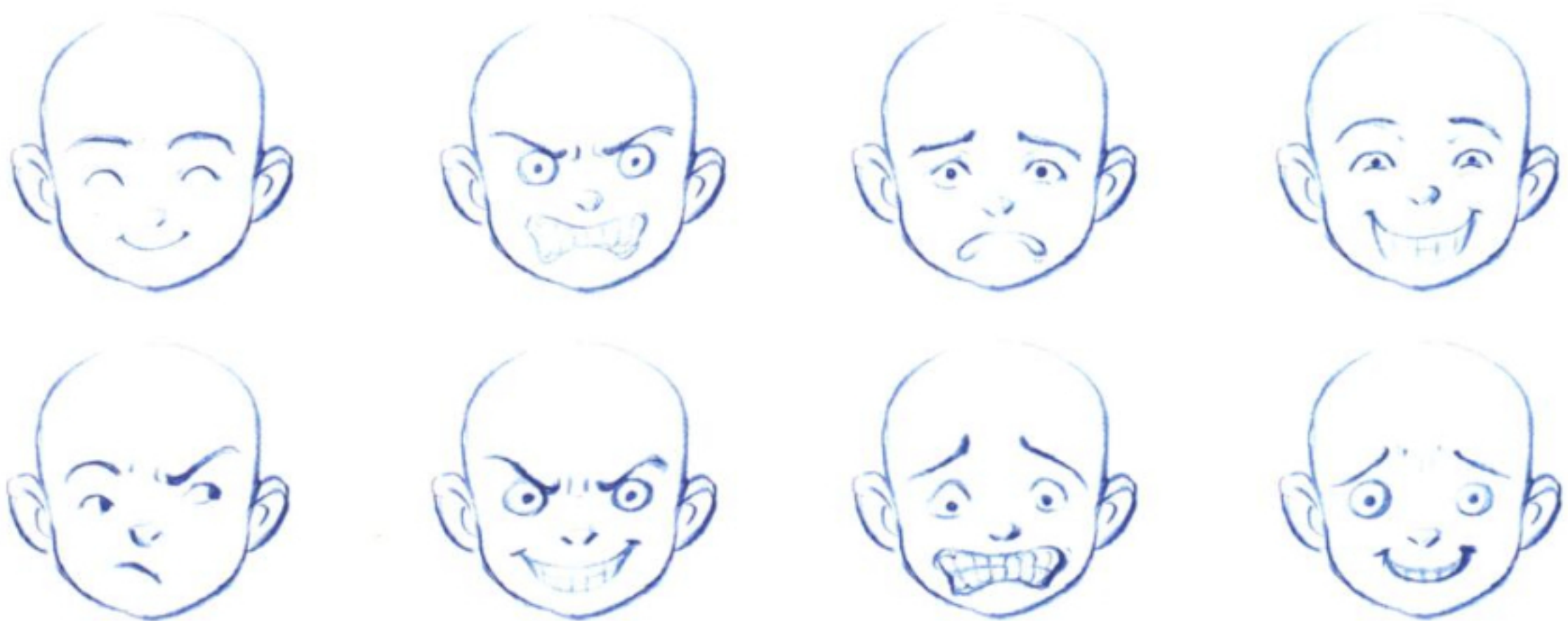
The difference between the facial stents of men and women is mainly manifested in the size of the forehead and the corners of the face, such as the facial muscles of the mouth wheel. Compared to women, men. The forehead is wider, the nuclear corners of the face are more distinct, and the area of the facial muscles of the mouth wheel is larger.



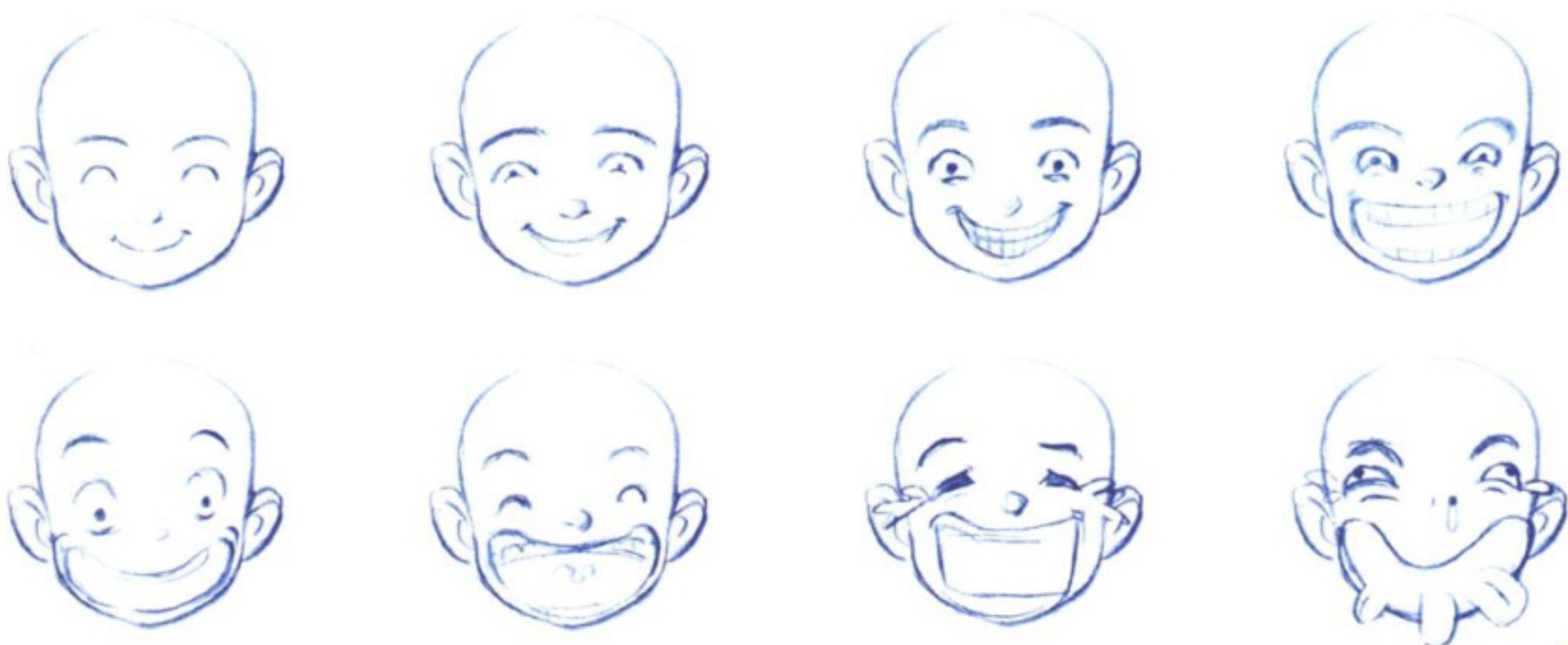
The main purpose of our understanding of facial muscles is to better shape different expressions on a character's face.



We can think of the facial features as symbols and try to make different combinations.



If we want to improve the richness of expressions, we can practice gradually exaggerating an expression. The following shows the effect of gradually exaggerating the "laughing" expression.



If we can't imagine vivid expressions, we can observe the appearance of people's facial features after making expressions in real life.. When observing After the content accumulated to a certain amount, we can draw these expressions in future creations.



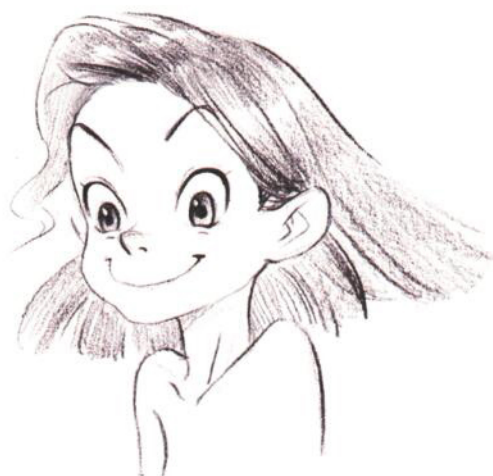
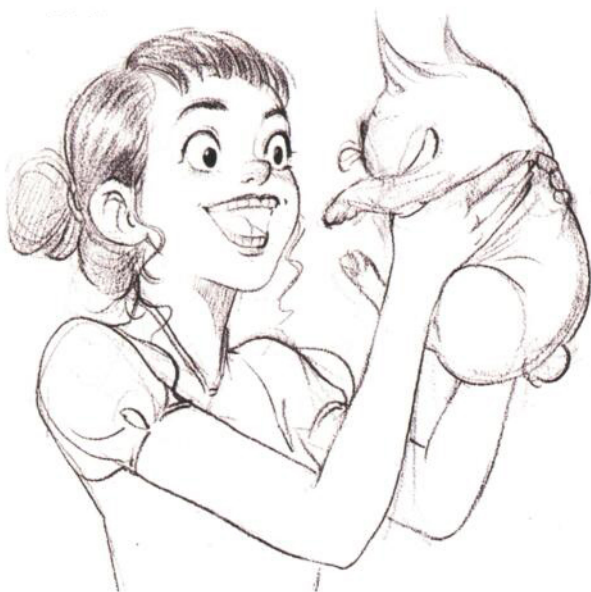
We will make a little proportional adjustment to the real expression, so that we can apply it well to anime characters.



If we want to draw the expressions vividly, we can try role-playing. When you want to portray the expression of a character, you can try to play the role first, and then draw it, this is a very effective way to draw a good expression.



When drawing, we can record some of the more memorable scenes in our daily lives, such as drawing the different expressions of different characters when they are in a happy mood.



10

Head drawing steps



01

At the beginning of the draft, the red lines mark the more critical parts (facial features, clavicle) when drawing the character.



02

Outline with clear straight lines on the sketch.



03

Add more details on the details line.



04

Use a pencil to spread out the top.



05

Use paper towels to create a transition effect for the tone, so that the paper can better absorb lead powder.



06

On the basis of the previous step, the tone is further refined to make the relationship between light and dark of the tone more prominent.



07

Hope to create facial features and make the tone more harmonious.

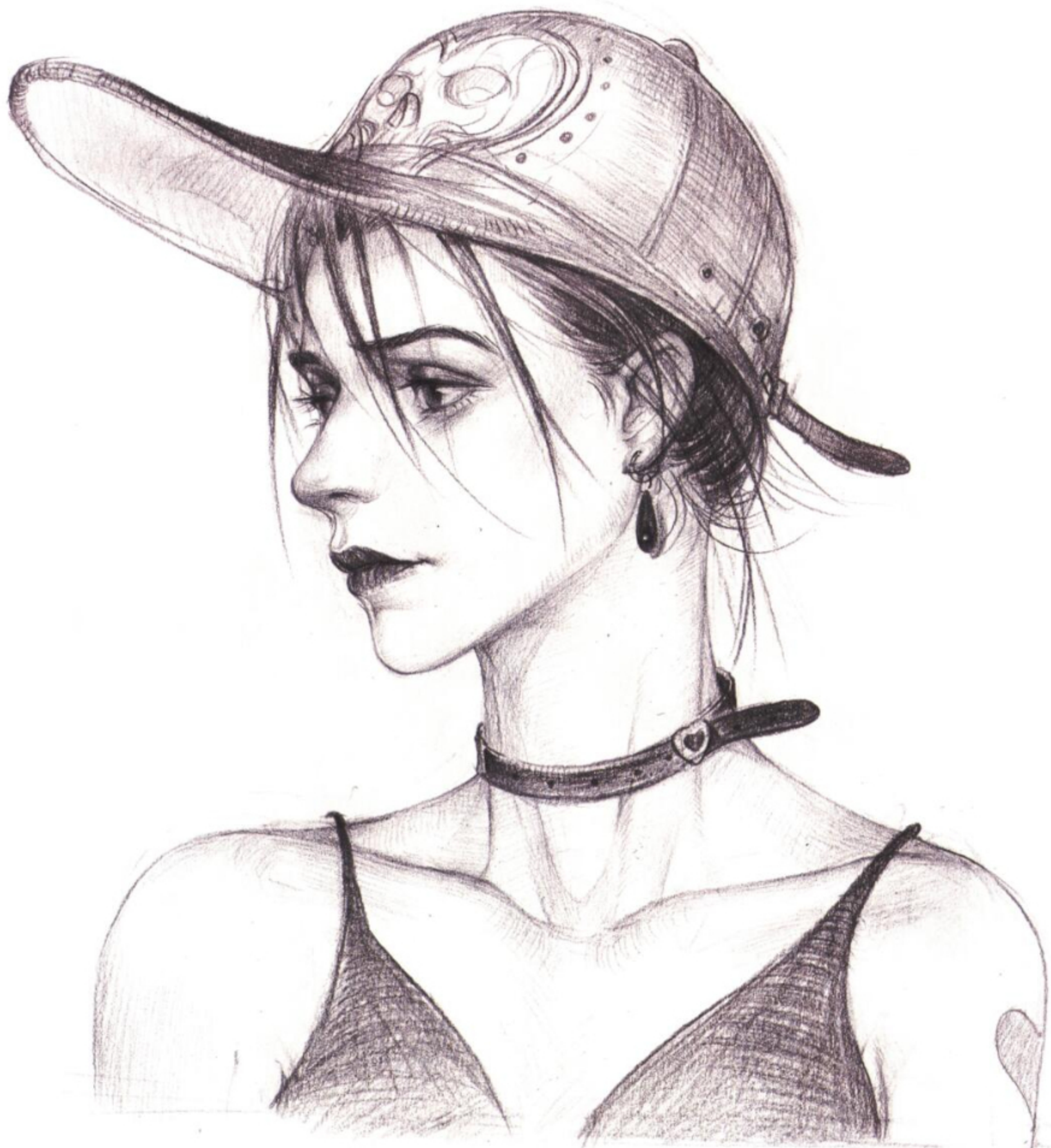


08

Add a tone with small brushstrokes to form a natural transition with the previous tone, so that the overall tone is softer, and then the decorations of the face and head are painted.



When we draw a character, we don't need to draw every part of the character completely. We make appropriate trade-offs. Carefully drawing the key parts of the character can make the primary and secondary relationship more obvious.



11

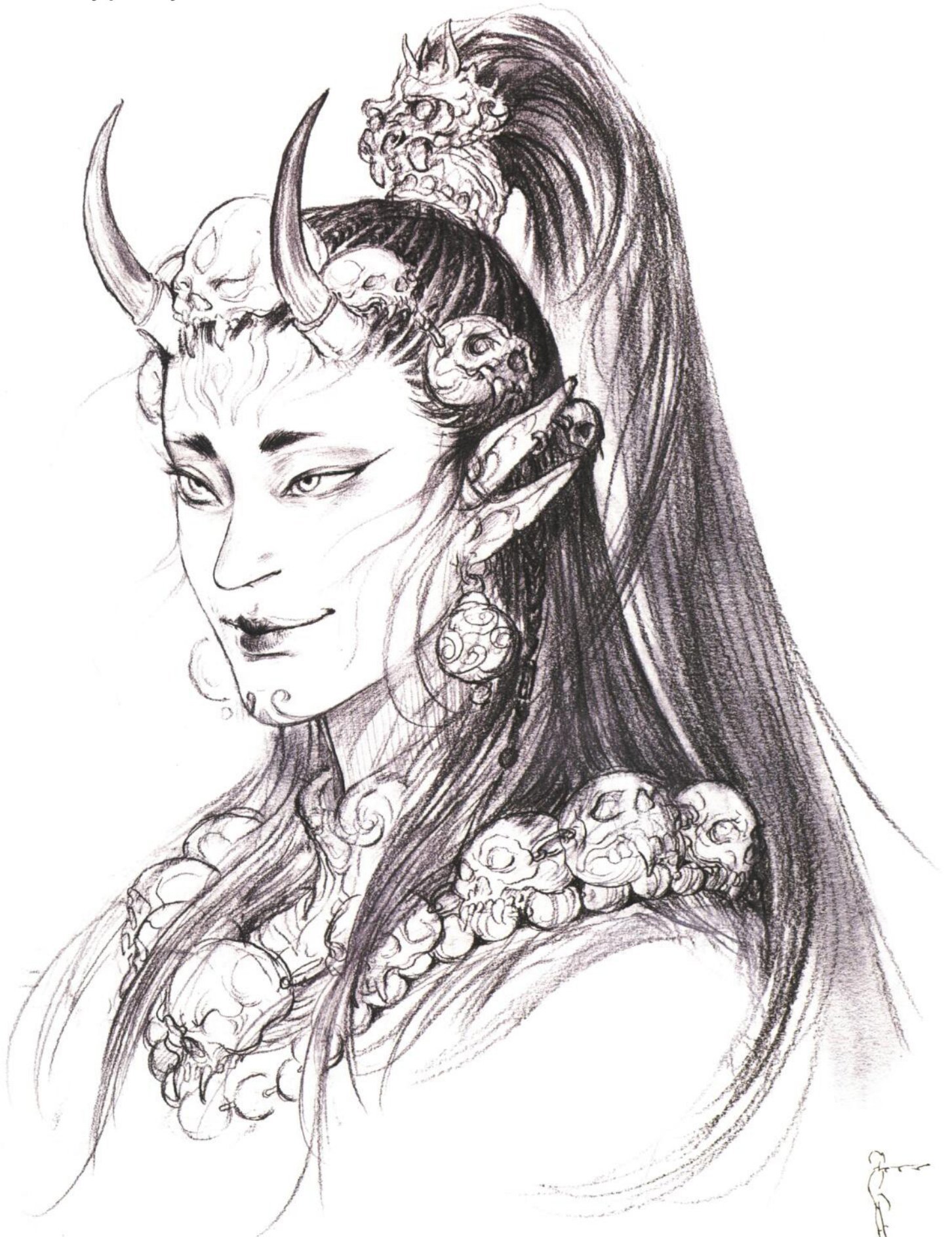
Comprehensive exercises for the head

In addition to bones and muscles, the character's head usually has some decorations. We can observe the head decorations of different characters in life. You can also use photos to accumulate different head decoration elements, and arrange the accumulated content to the character's head through plane processing.



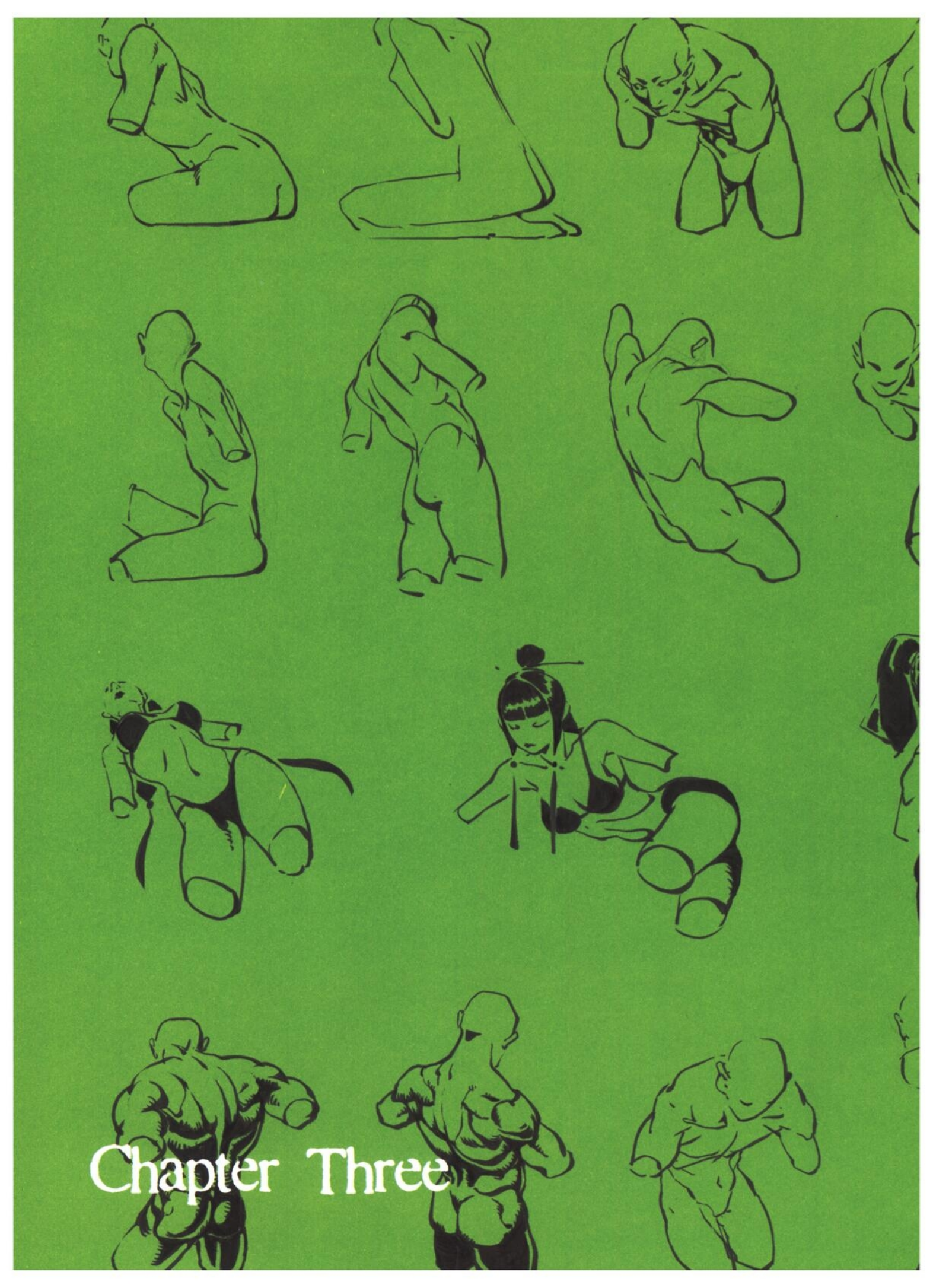


When we encounter a combination of elements we like very much, we can transform them into head decorations in a realistic style, draw them, and then slowly portray the details.









Chapter Three

Torso structure

第三章

躯干结构

01 躯干结构拆解

02 脖子的结构

03 腰部的结构

04 胸腔的结构

05 胯部的结构

06 偏胖的人和偏瘦的人的躯干对比

07 躯干的绘制步骤

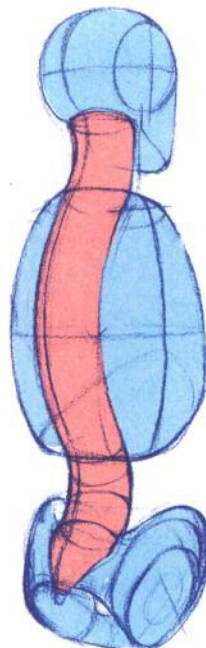
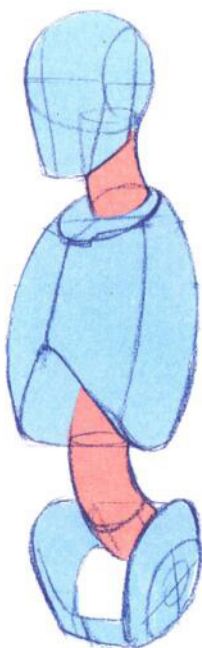
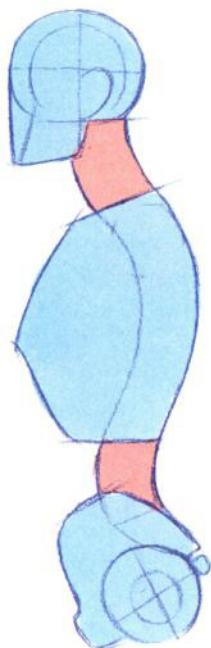
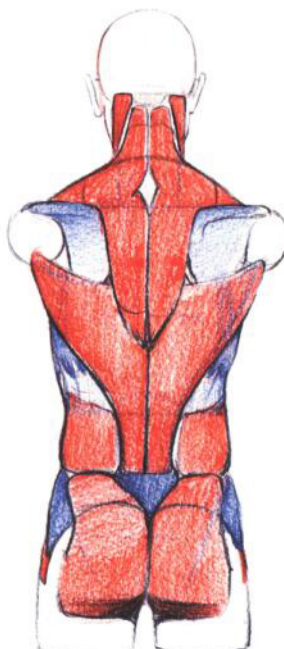
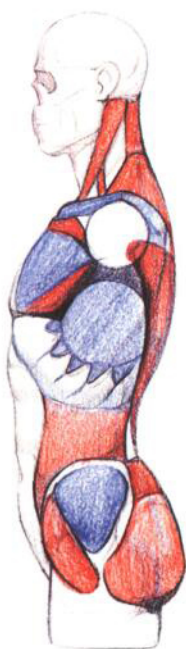
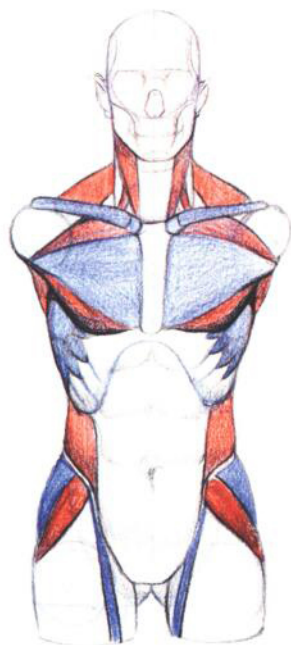
08 躯干的变调和运用的绘制步骤

01

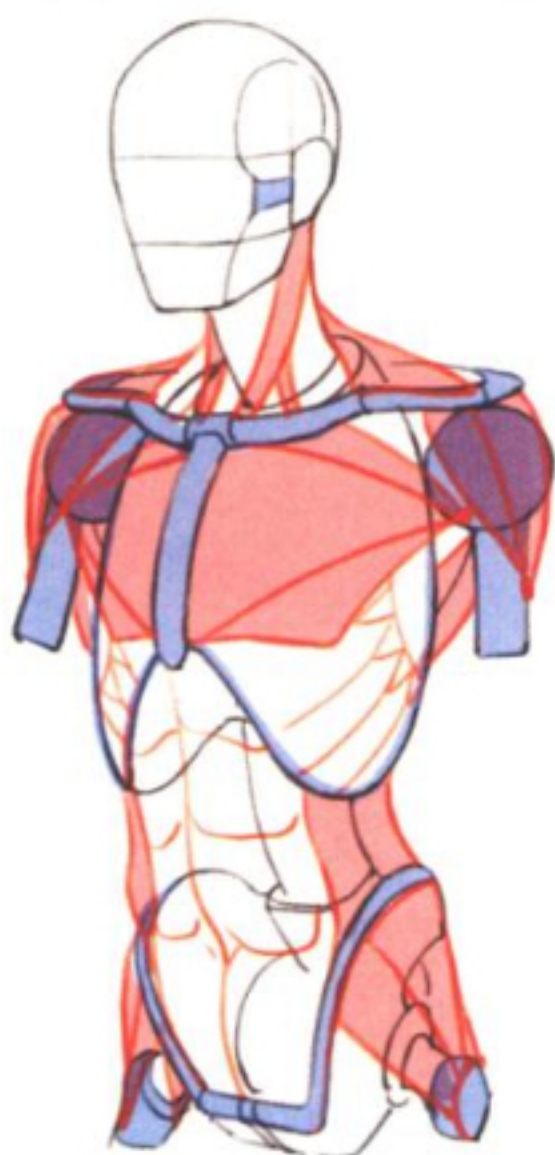
TORSO STRUCTURE DISASSEMBLY

人体躯干上的肌肉分布较多，我们在下方的三视图中可以看到肌肉的穿插关系较为复杂。

我们在绘制躯干的过程中，要注意脊柱这一非常重要的结构，掌握好脊柱的运动规律，整个躯干就可以很轻松地表现出来了。



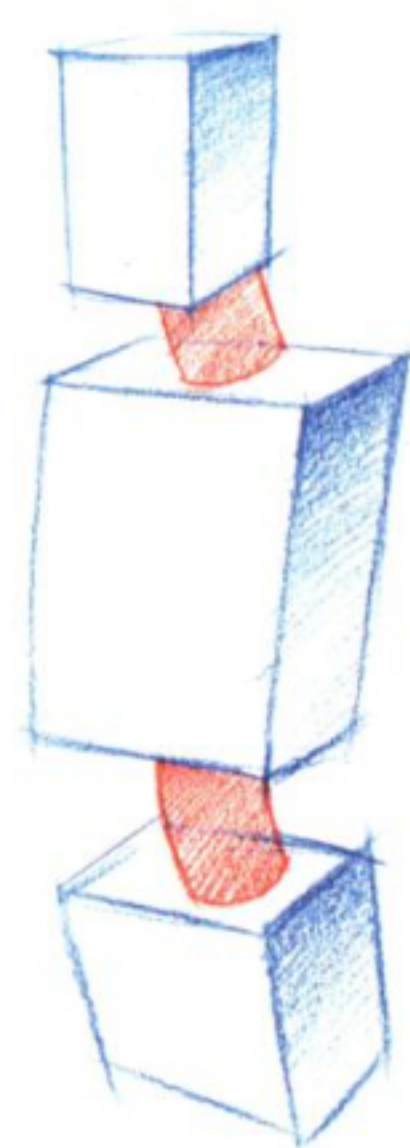
The structure of the torso is more complicated, and we must simplify it appropriately when drawing it.



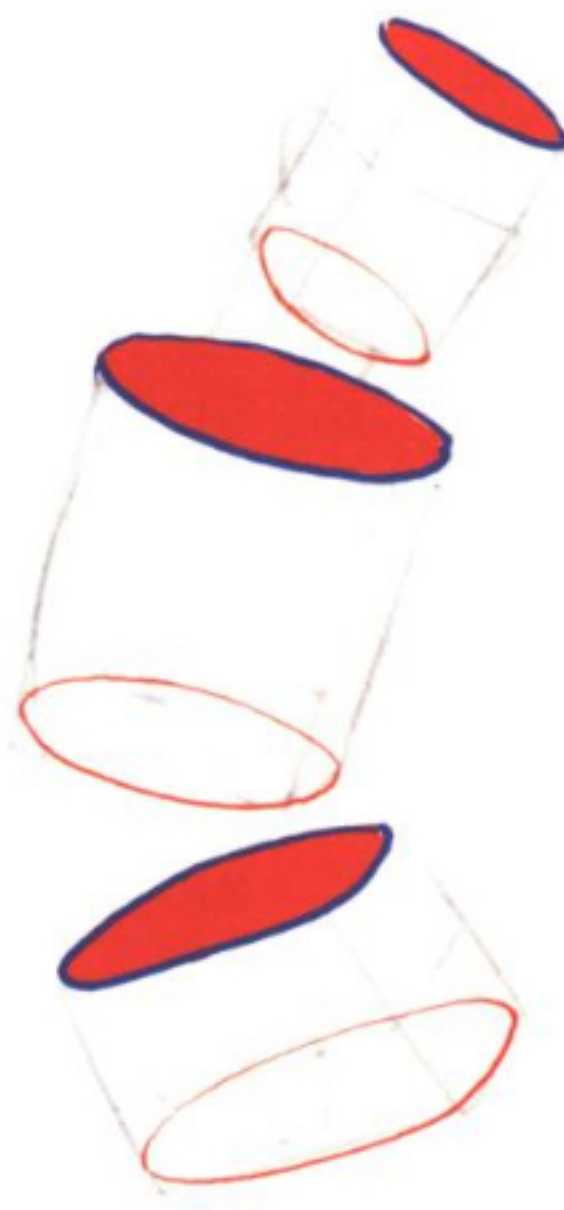
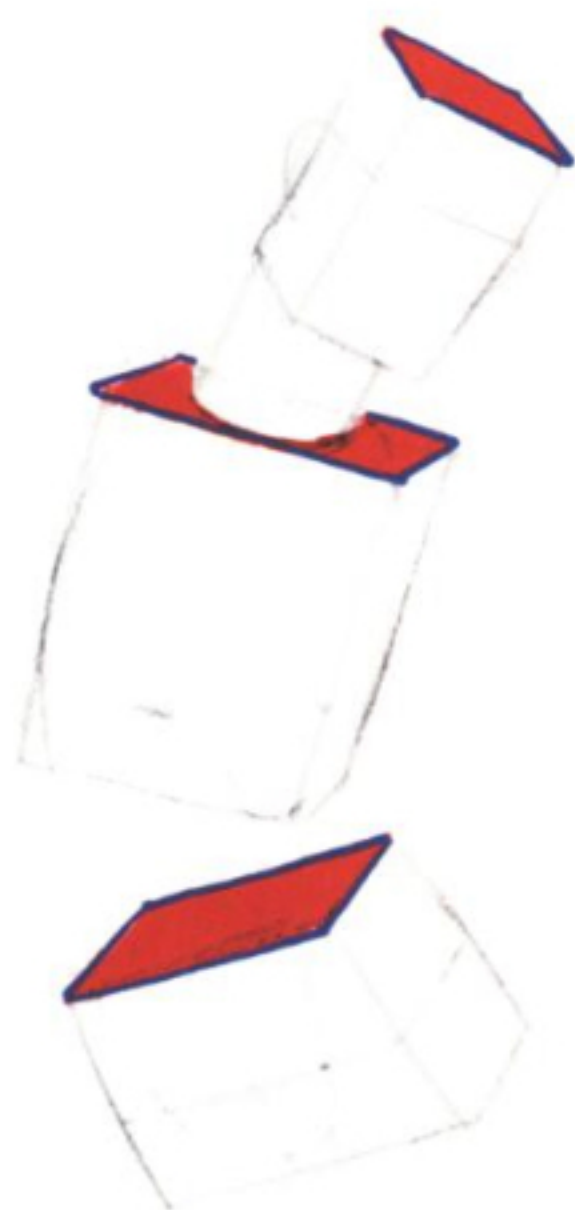
We can simply understand dried snails as bone integrity. The combination with muscles effectively simplifies the bone path and muscles. Meat is the first step in understanding the structure of the torso.



Divide the dynamic and static areas of the snail stem, and the head.
[The range of bone path activity in the thoracic cavity and cross-section is small, and it dries out. The morphological changes mainly depend on the neck and waist exercise.]



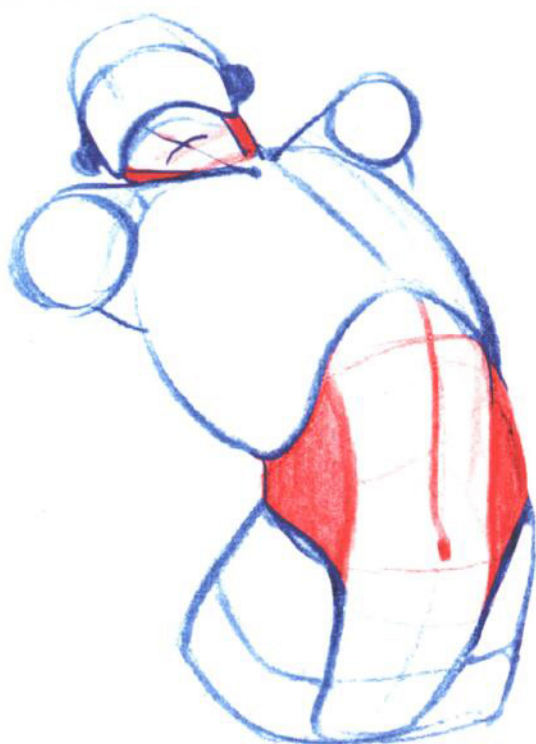
If you want to better grasp the spatial state of the torso, you need to. It is necessary to use the combination of square body and cylinder body well.



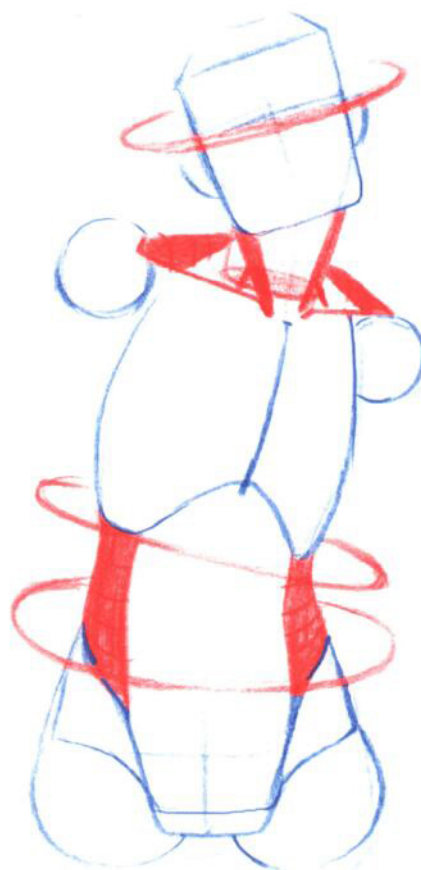
We can use a cylinder and a square body to represent the torso. The cylinder is closer to the true form of the torso, because the human body is generally round, and the square body is better.
Show the thickness of the repellent.



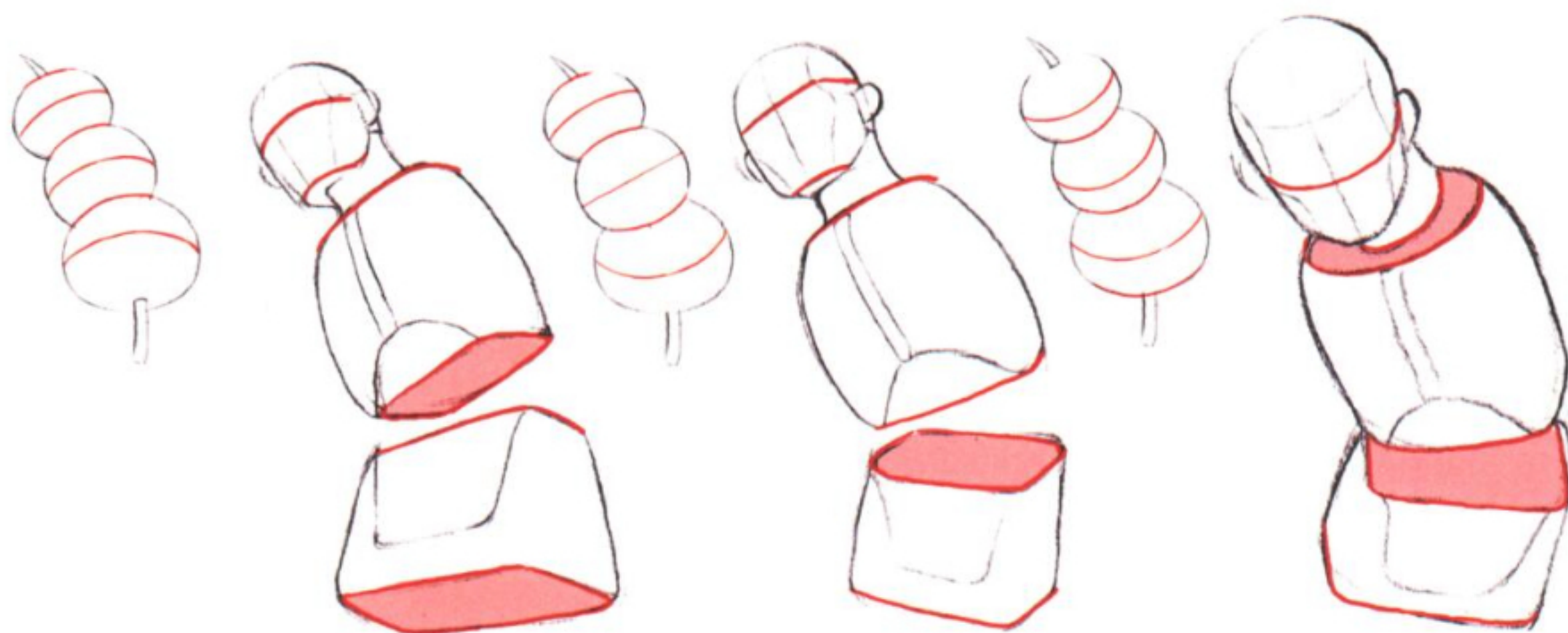
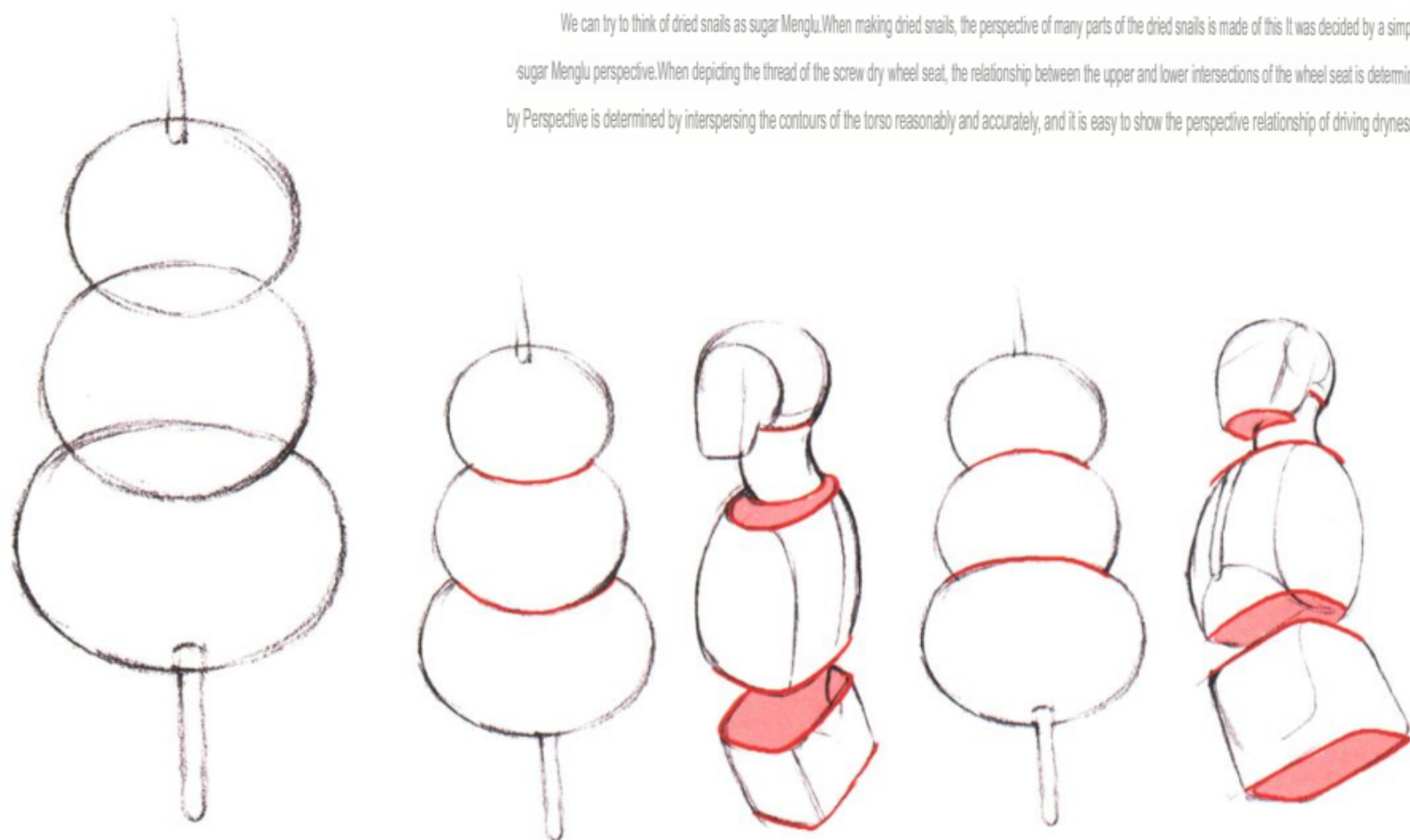
When we draw the torso, we need to pay attention to the shape of the neck and waist. According to the perspective, the dynamics of the arms and waist are well represented, and the torso composed of several geometric groups will appear more real.



When expressing the twisting state of the torso, we can put a ring on the torso. When the trunk is twisted, the ring will tilt at different angles. After holding this point, it is easy to draw the edge lines of the trunk to create a three-dimensional sense.



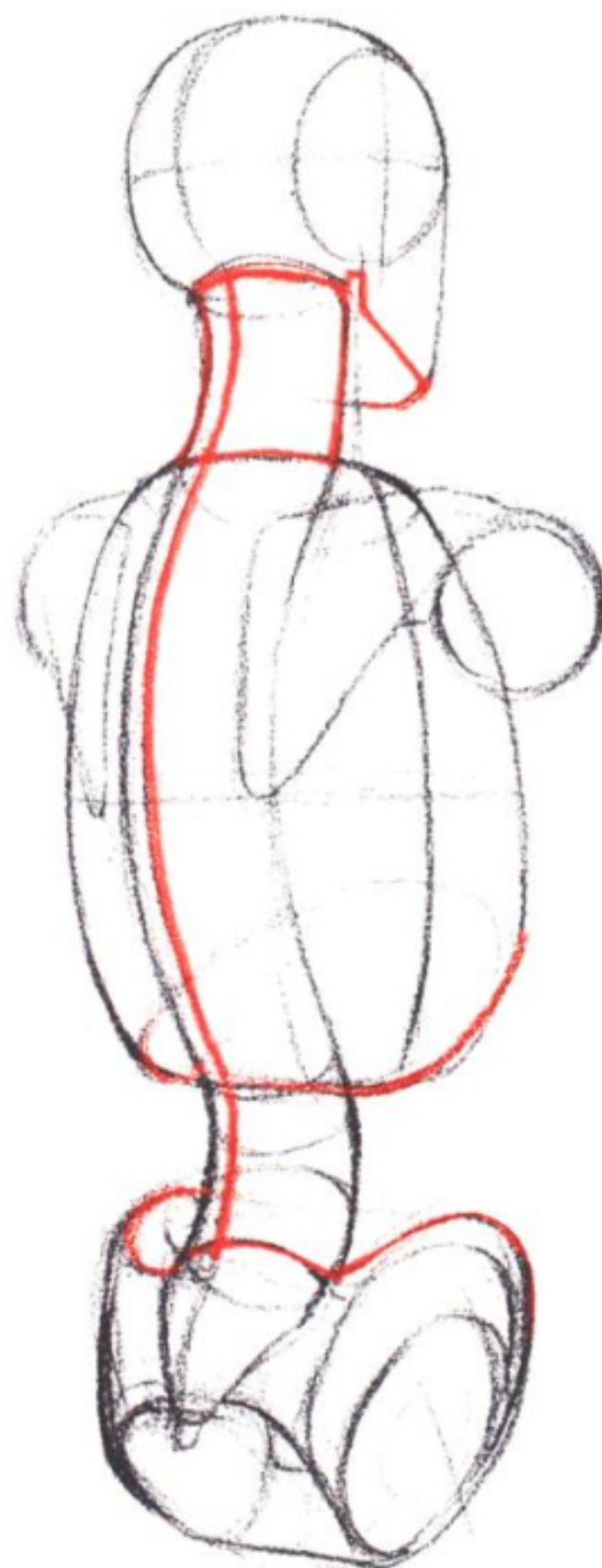
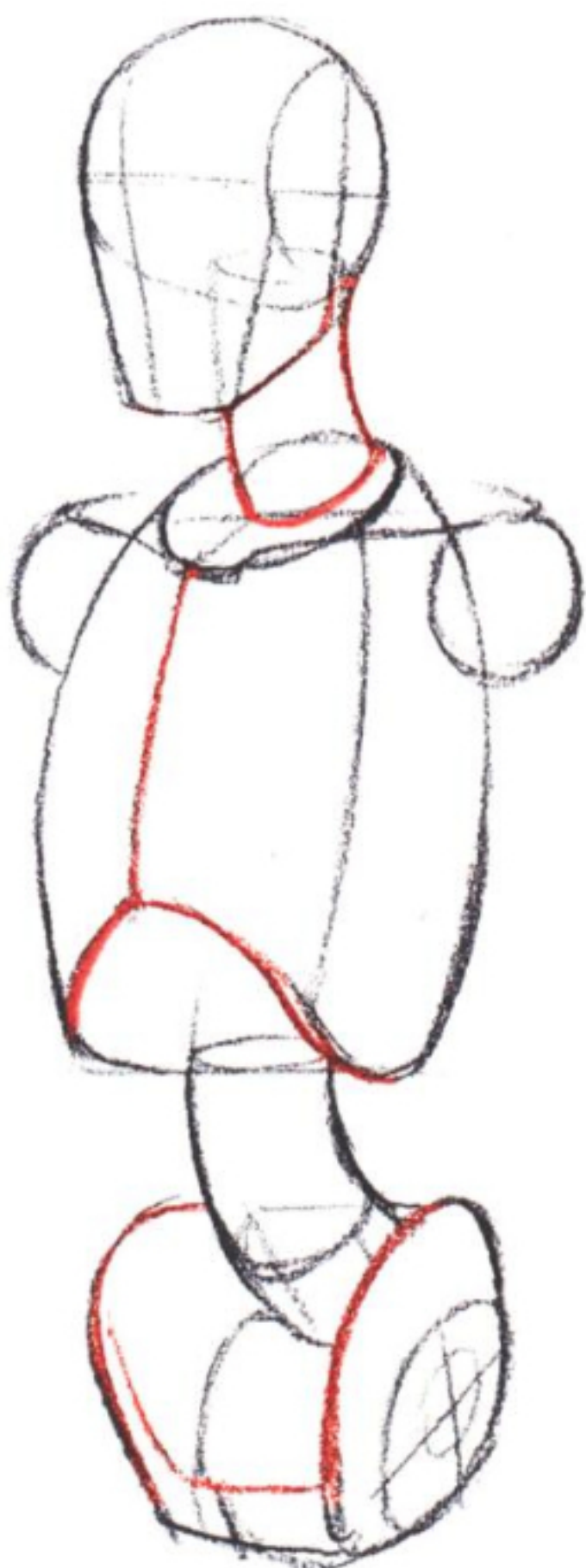
We can try to think of dried snails as sugar Menglu. When making dried snails, the perspective of many parts of the dried snails is made of this. It was decided by a simple sugar Menglu perspective. When depicting the thread of the screw dry wheel seat, the relationship between the upper and lower intersections of the wheel seat is determined by Perspective is determined by interspersing the contours of the torso reasonably and accurately, and it is easy to show the perspective relationship of driving dryness.



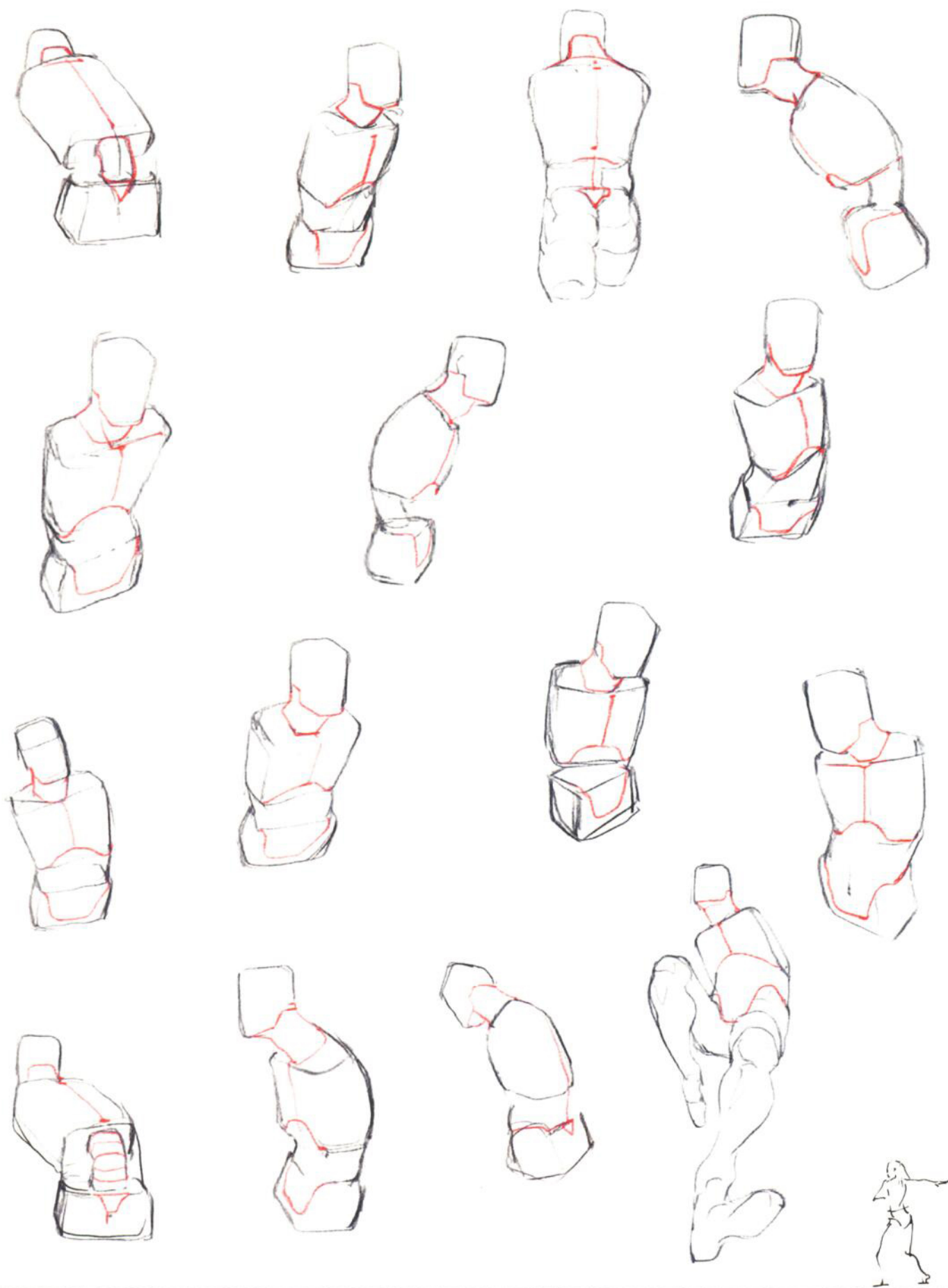
We can think of the sign of string sugar Menglu as the spine, but the spine will not be as straight as this sign when the human body is moving. When the spine is bent, we can cleverly use sugar Menglu. The curvature of the torso is used to shape the torso, analyze and express the different states of the torso through different solitudes, and then use the solitudes of the torso to better express the state of movement of the torso, so as to transform the body. Dry painting is more vivid.



The most important part of the entire torso is the bone grid,
And when we shape the torso, the surface of the spine column in the bone coin
It is particularly important now.



When connecting the square body and the cylindrical body used to shape the torso, as long as there is no error in the connection, the shaped torso can be more



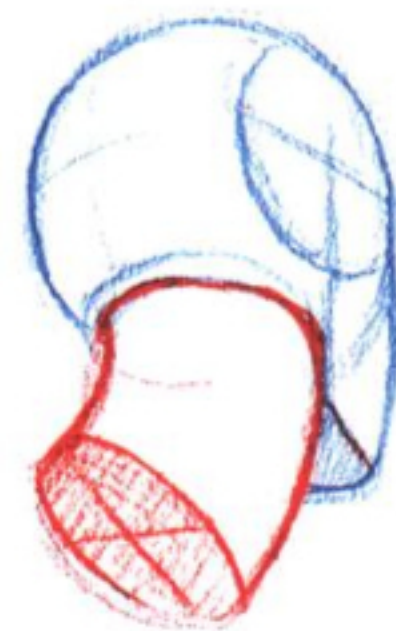
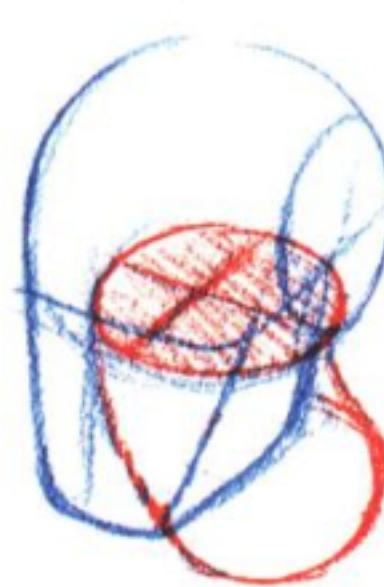
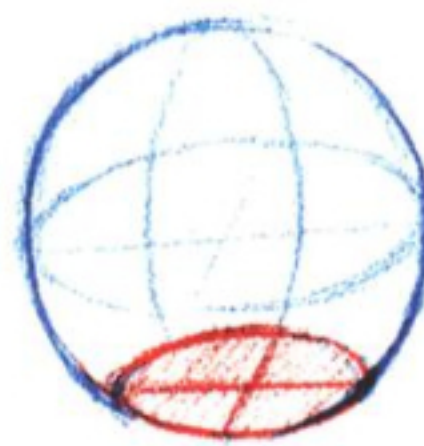
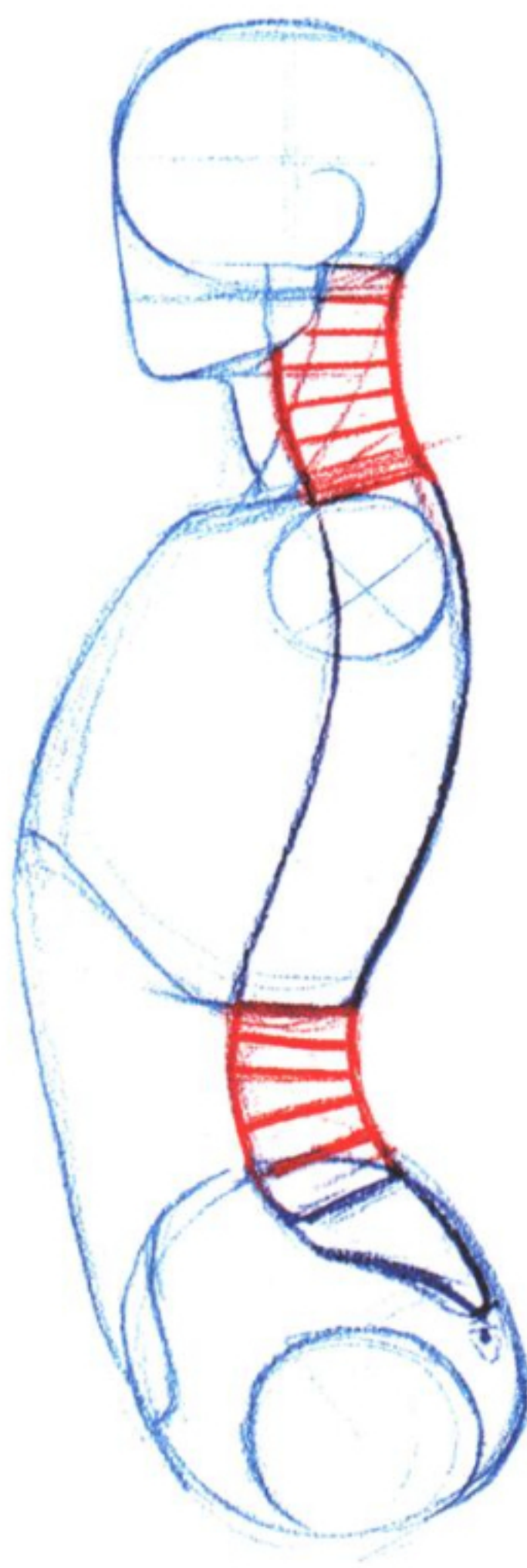
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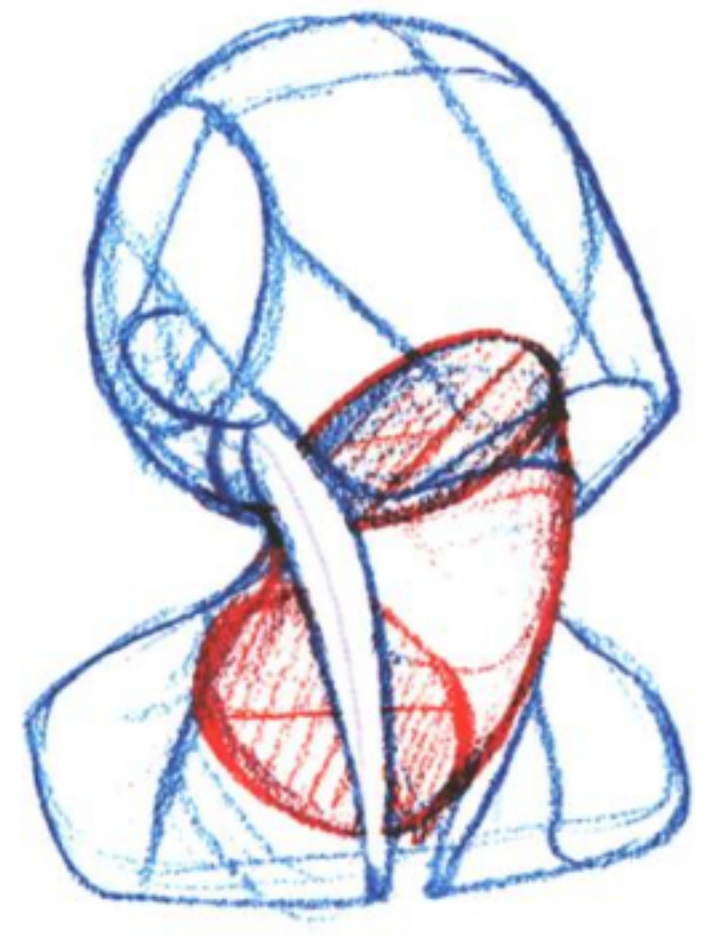
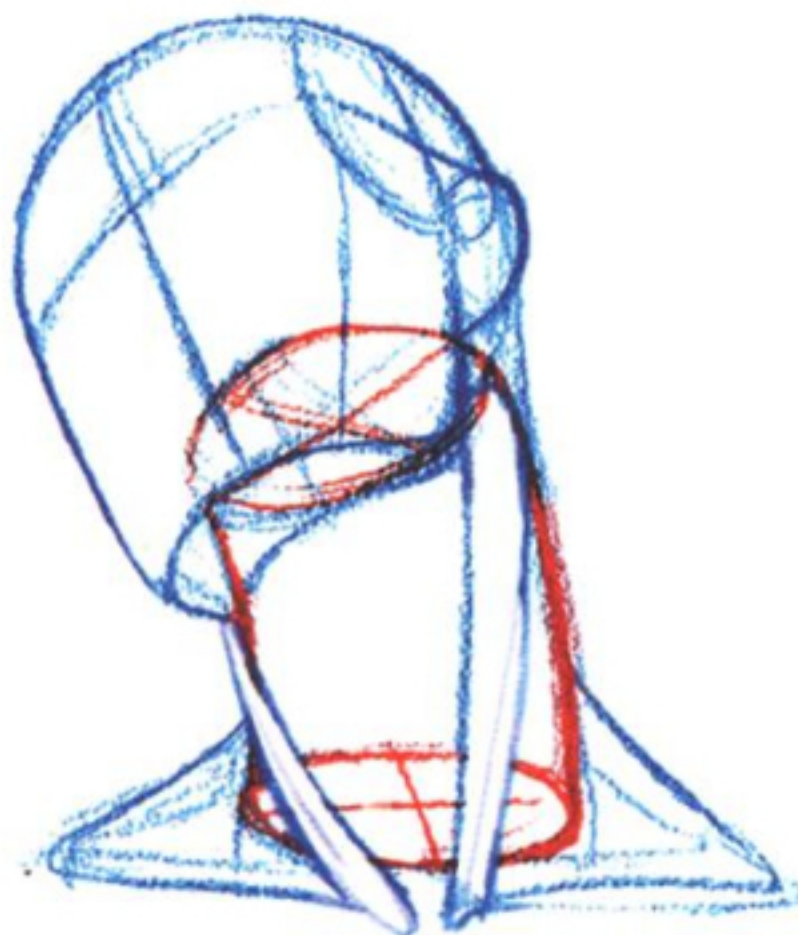
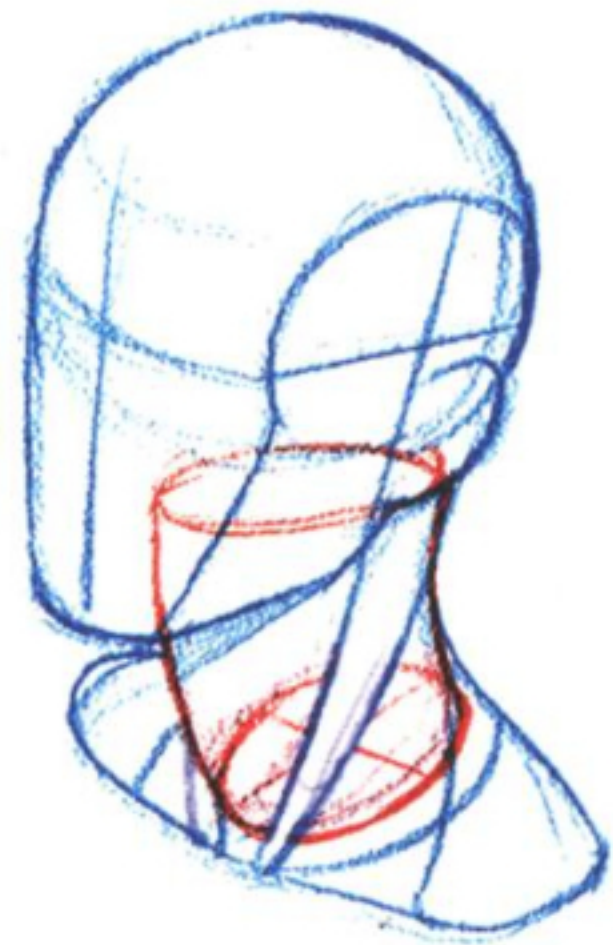
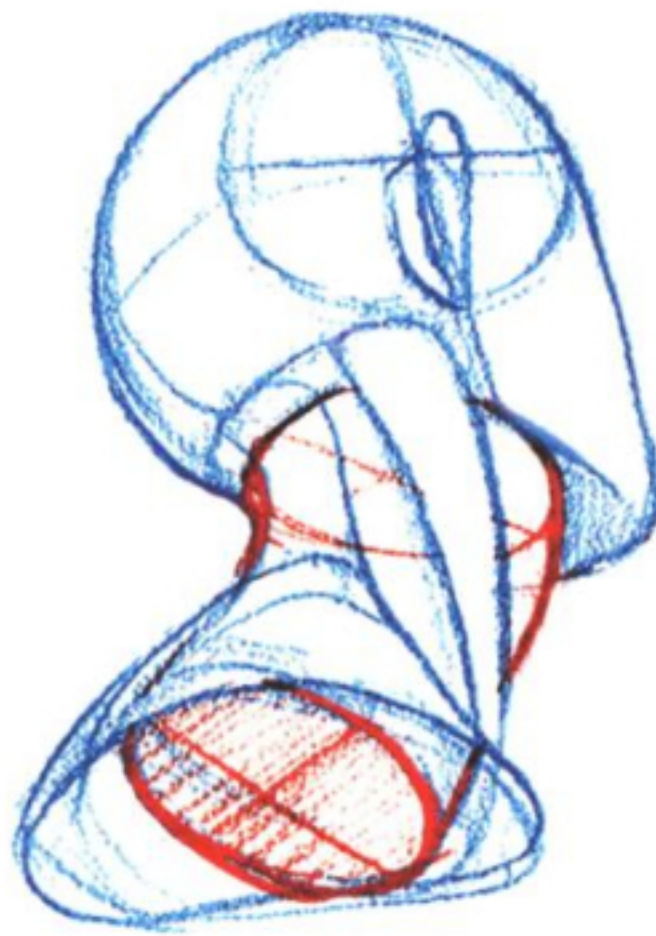
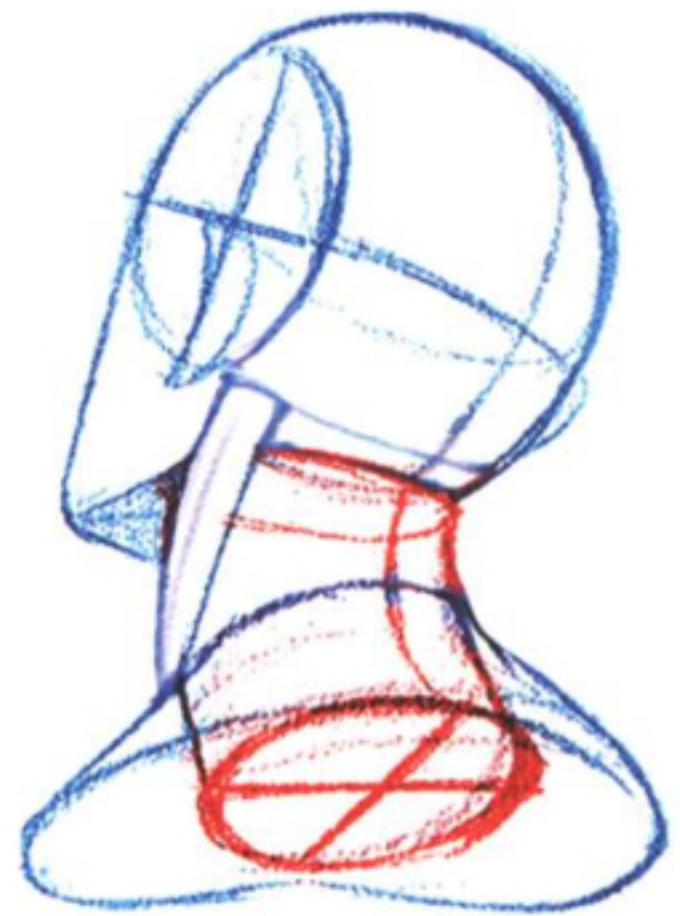
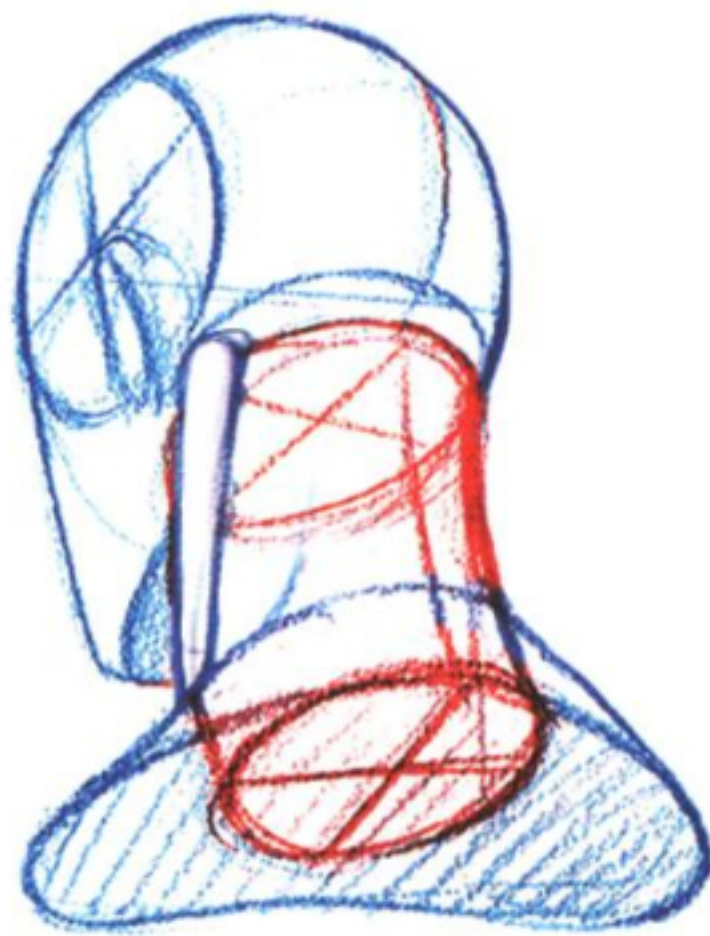
Structure of the neck

Before understanding the structure of the neck, we can simplify the head, think of the head as a sphere, and find the connection between the neck and the sphere.

Contact. The neck is like a hose, driving the head to move. The geometry we use in our performance is a cylinder, when drawing

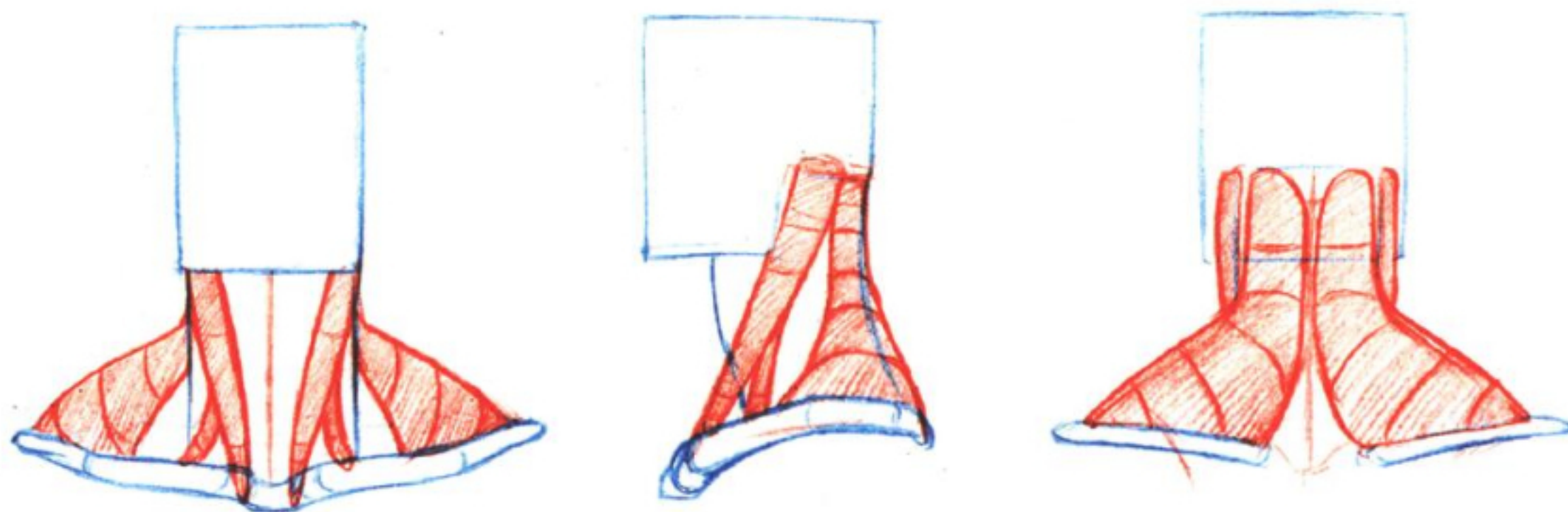
To feel its three-dimensional relationship, find the cross-sections of the cylinders from different angles and express them accurately.



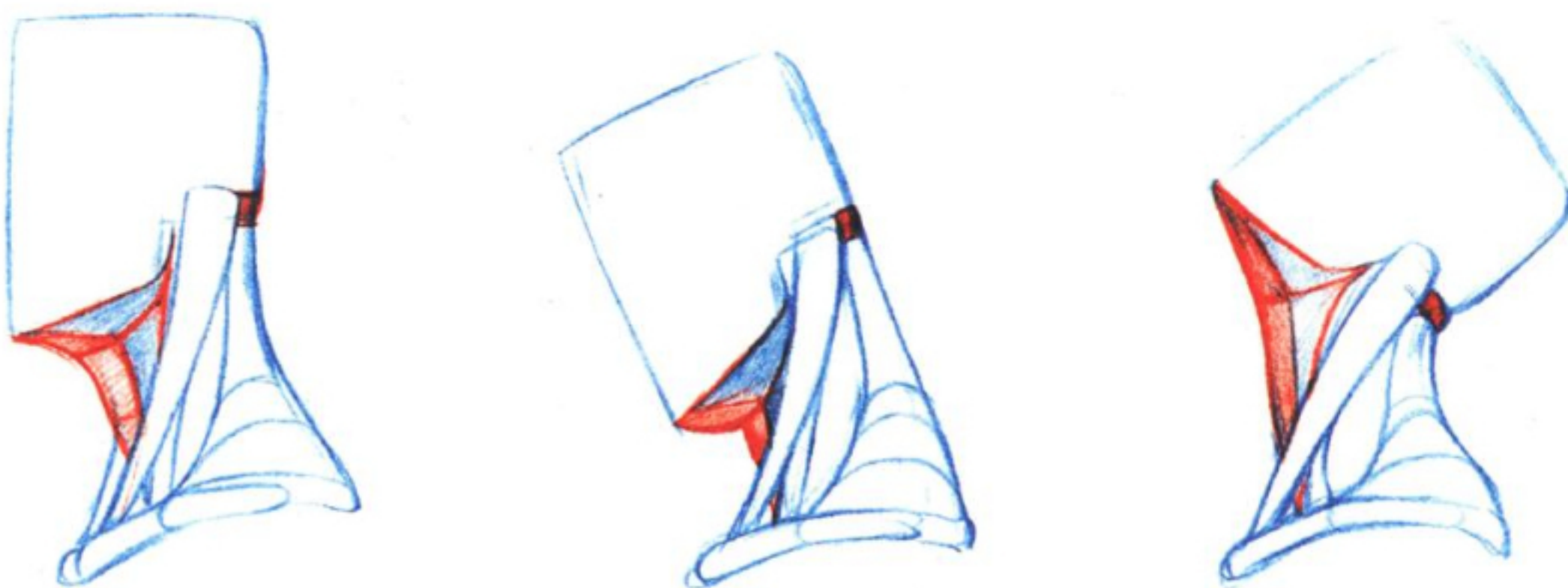


Control when the cylinder is twisting
The state of the cross-section, and then in the positive
Supplement the cylinder on the basis of correct perspective
The muscles around the body can be clearly defined
The spatial relationship between the head and neck.

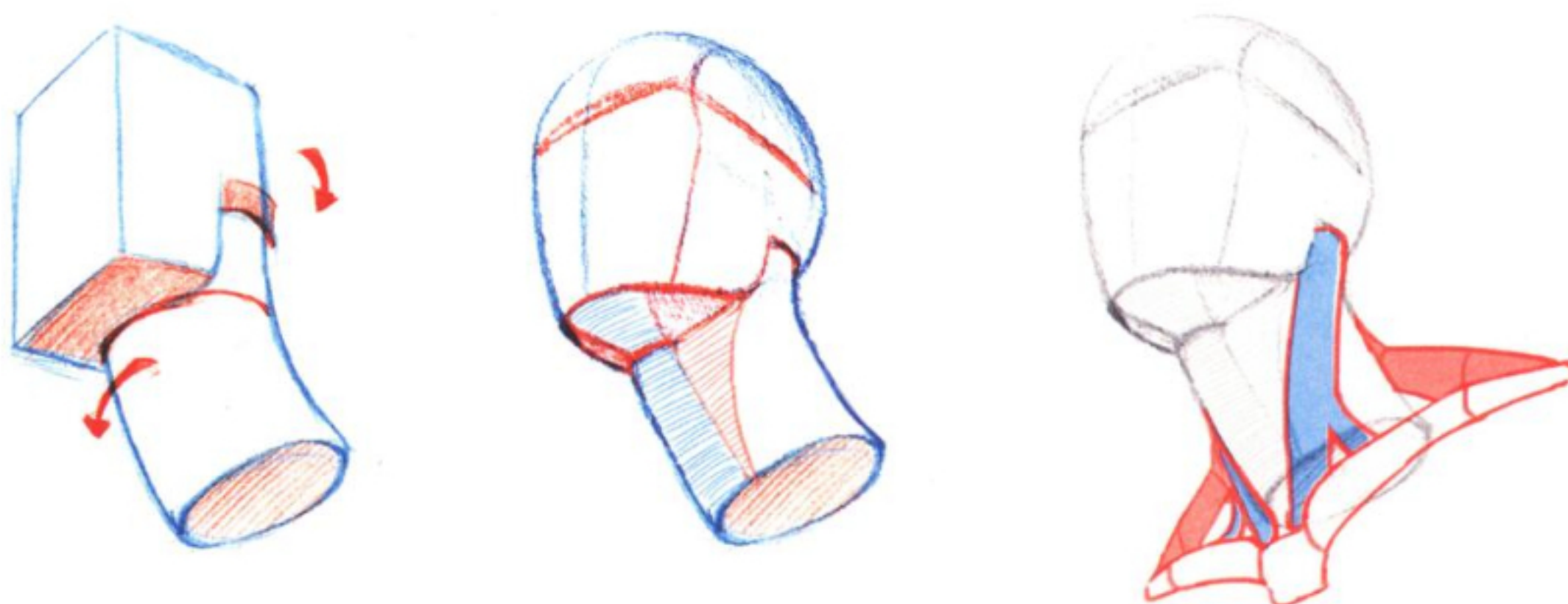
The muscle structure of the neck is more complex, and we can simply summarize it into two parts: the sternocleidomastoid muscle and the trapezius muscle. The sternocleidomastoid muscle is the muscle that connects the root of the ear to the clavicle; oblique. The square muscle is a relatively large muscle group. From the back, it belongs to the second half of the square body and extends to the opening bone. The trapezius muscle also has the second half, but here we first understand the neck range. Muscle groups.

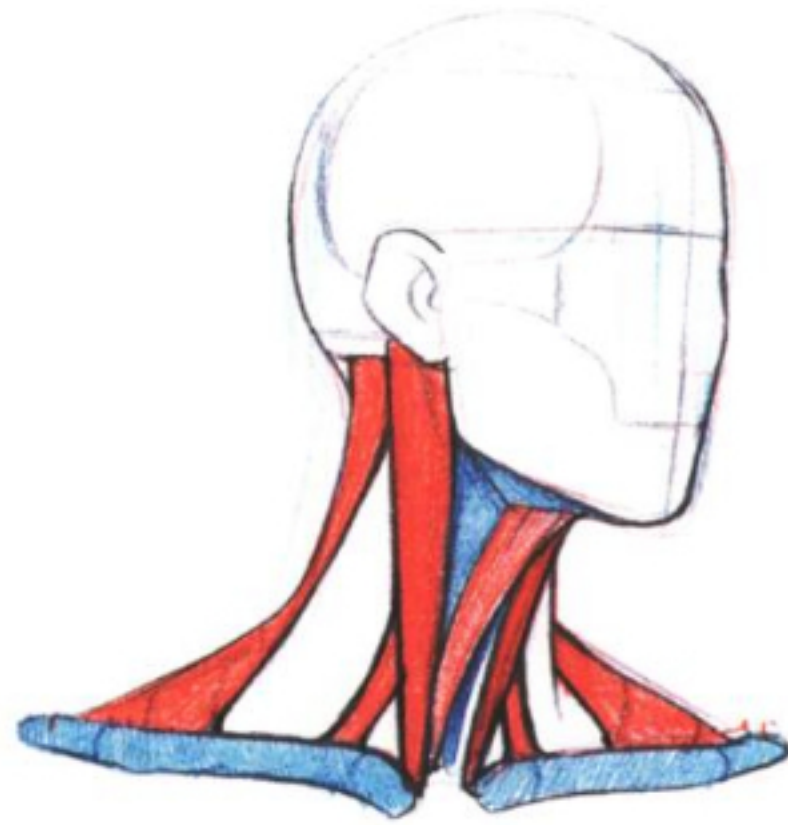


The chin is tightly replaced by the neck, showing a certain three-dimensional sense. To draw a good neck, we need to understand the structure of the chin and divide it effectively.

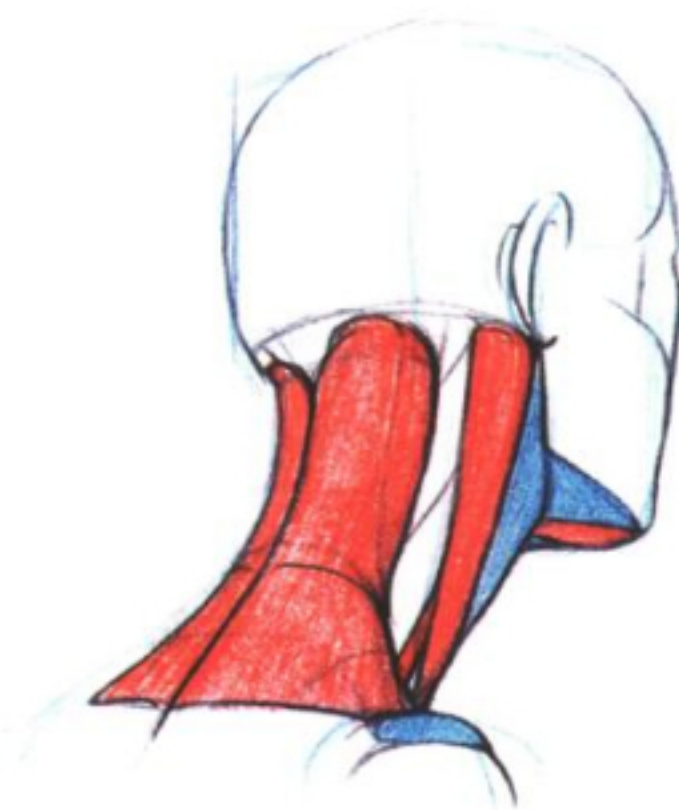
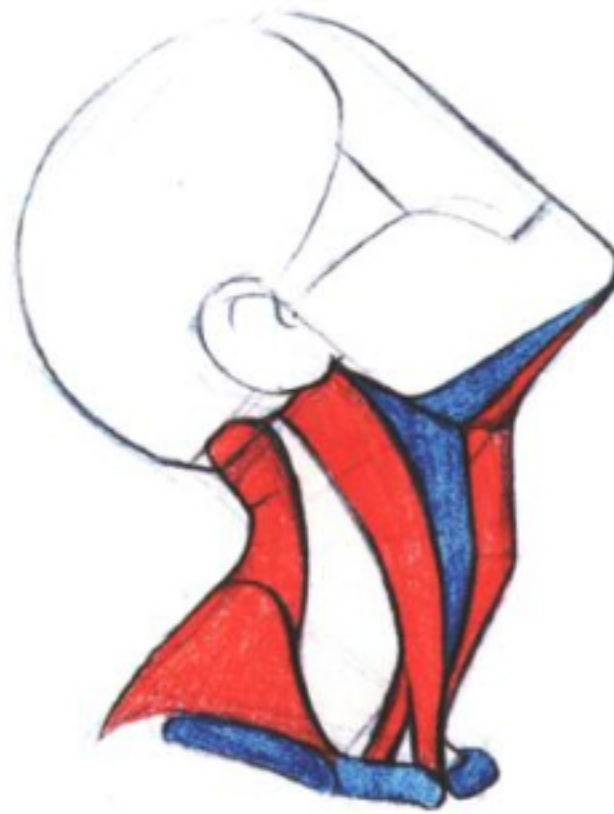


As shown in the figure below, from the angle of tilting a little, you can see that the blue area and the red area of the chin have a morphological transition. When we make our necks, we can turn our chins first. Fold the relationship well, and then add the sternocleidomastoid muscle and trapezius muscle, so that the drawn neck will be more realistic.

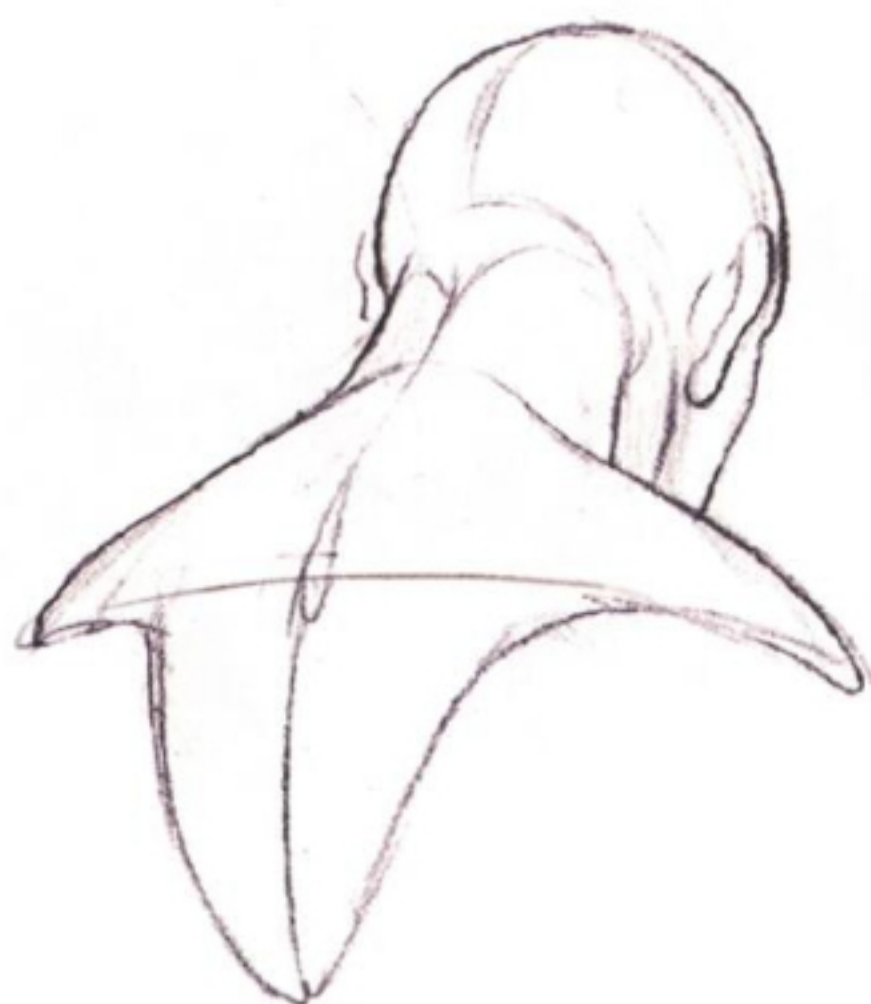




Understand the muscle distribution of the neck
 After that, we can better understand.
 The lines of the child are interspersed at different angles. The
 relationship between the volume of the neck and Kai Sheng's
 After having a certain cognition of the state of exercise, I
 We can turn off the connection between the head and the body
 The department is well painted, this is a breakthrough, only the head can be painted
 An important step in the dilemma.



In order to better shape the neck, we can try to practice drawing the connection between the head and the neck at different angles.



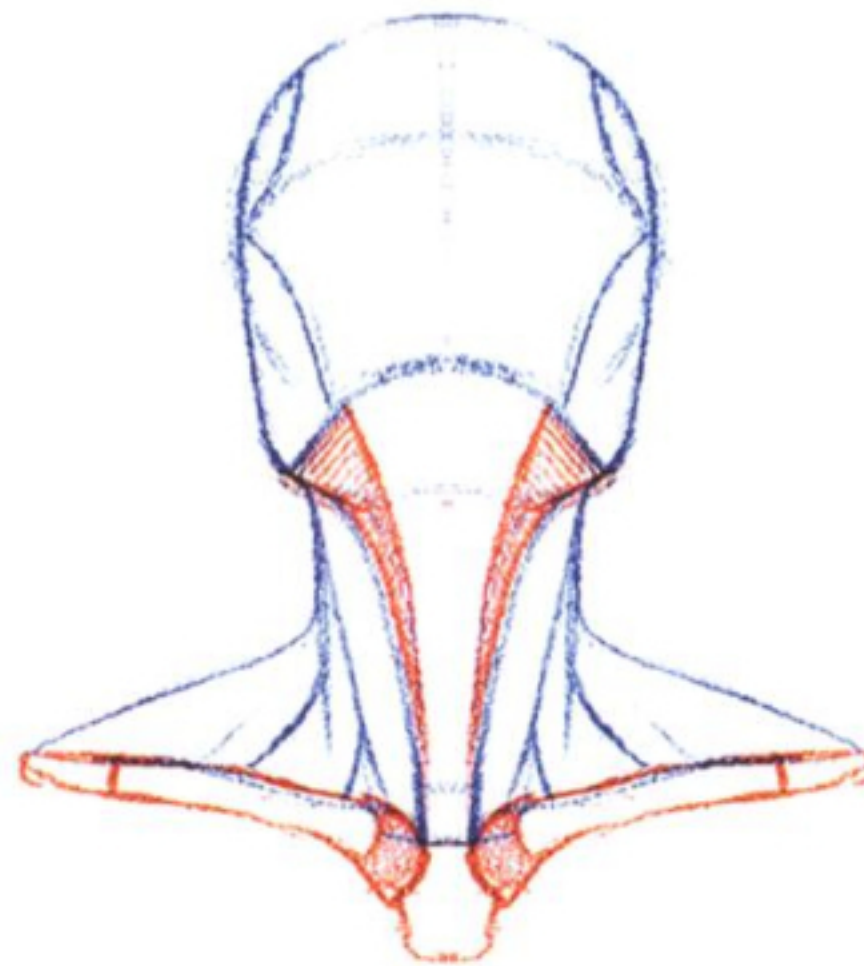
The neck is one of the key parts that express the character of the character, and the thickness of the neck can reflect the strength of the character. If you want to shape a very powerful character, you can use the muscles of his neck. The meat is properly captured, so that it can highlight the power of the characters.



If we want to create a more natural neck, we don't

Being able to only pay attention to whether the structure of the neck is accurate is the most important thing.

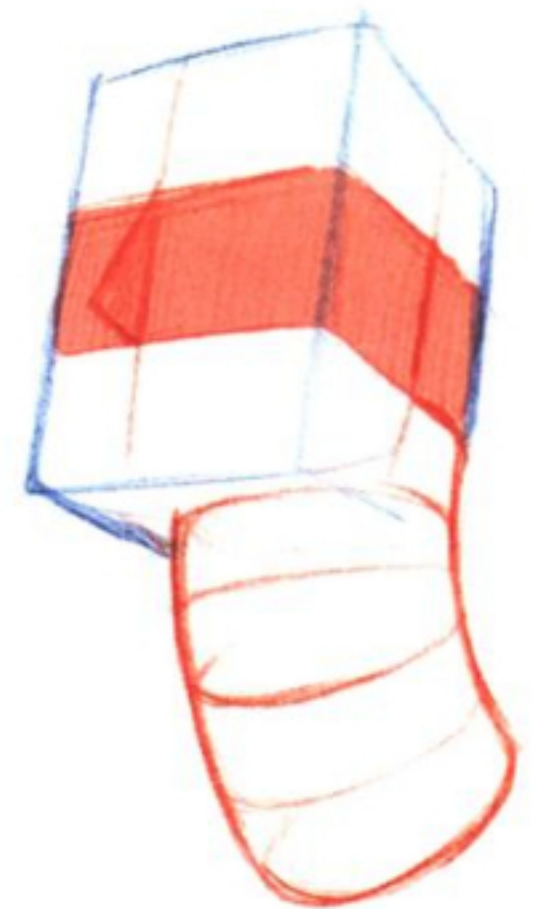
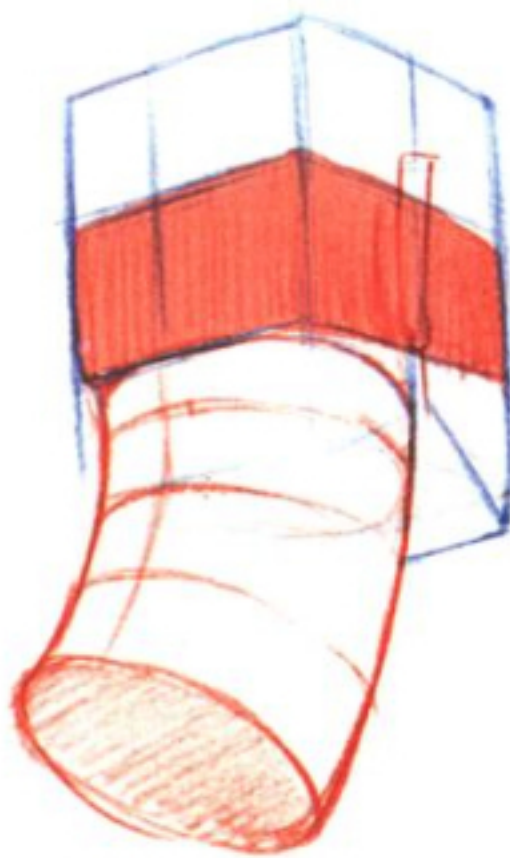
It is important to deal with the relationship between the head, neck, and shoulders.



In the head structure, the transparency of the middle part of the cube body

Vision is very important, the transparency of squares and cylinders Depending on the correct relationship, the connection between the head and neck will be obvious

It has to be natural.

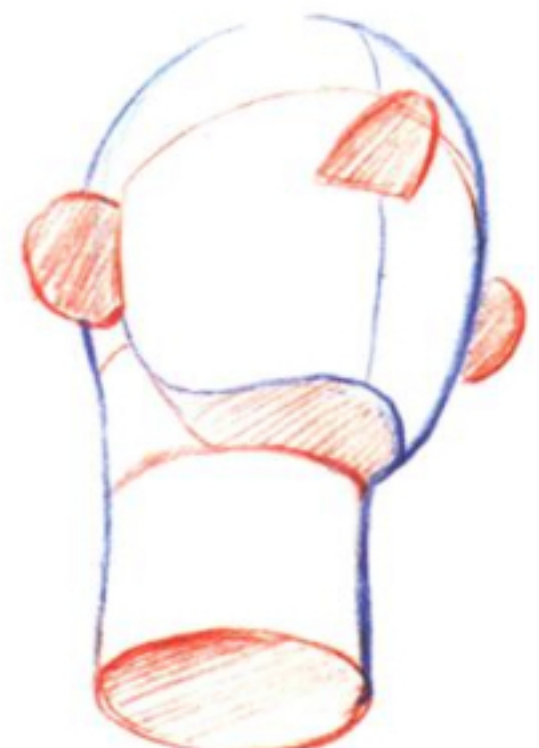
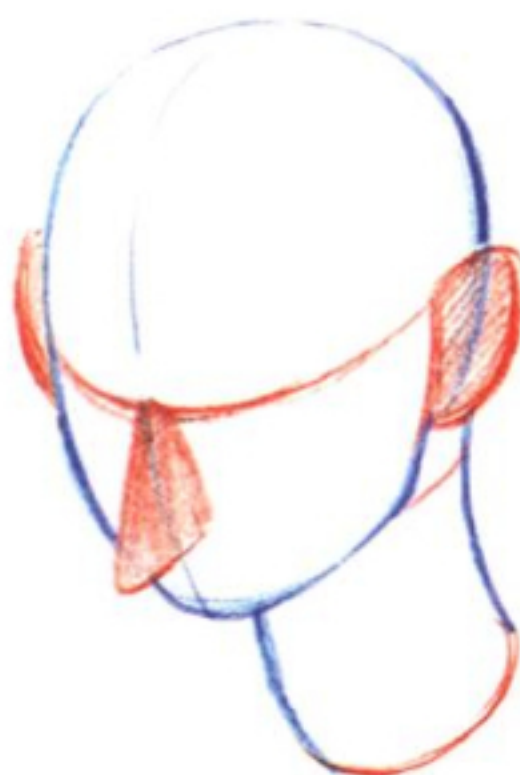


In reality, the human head is not a square body, a square

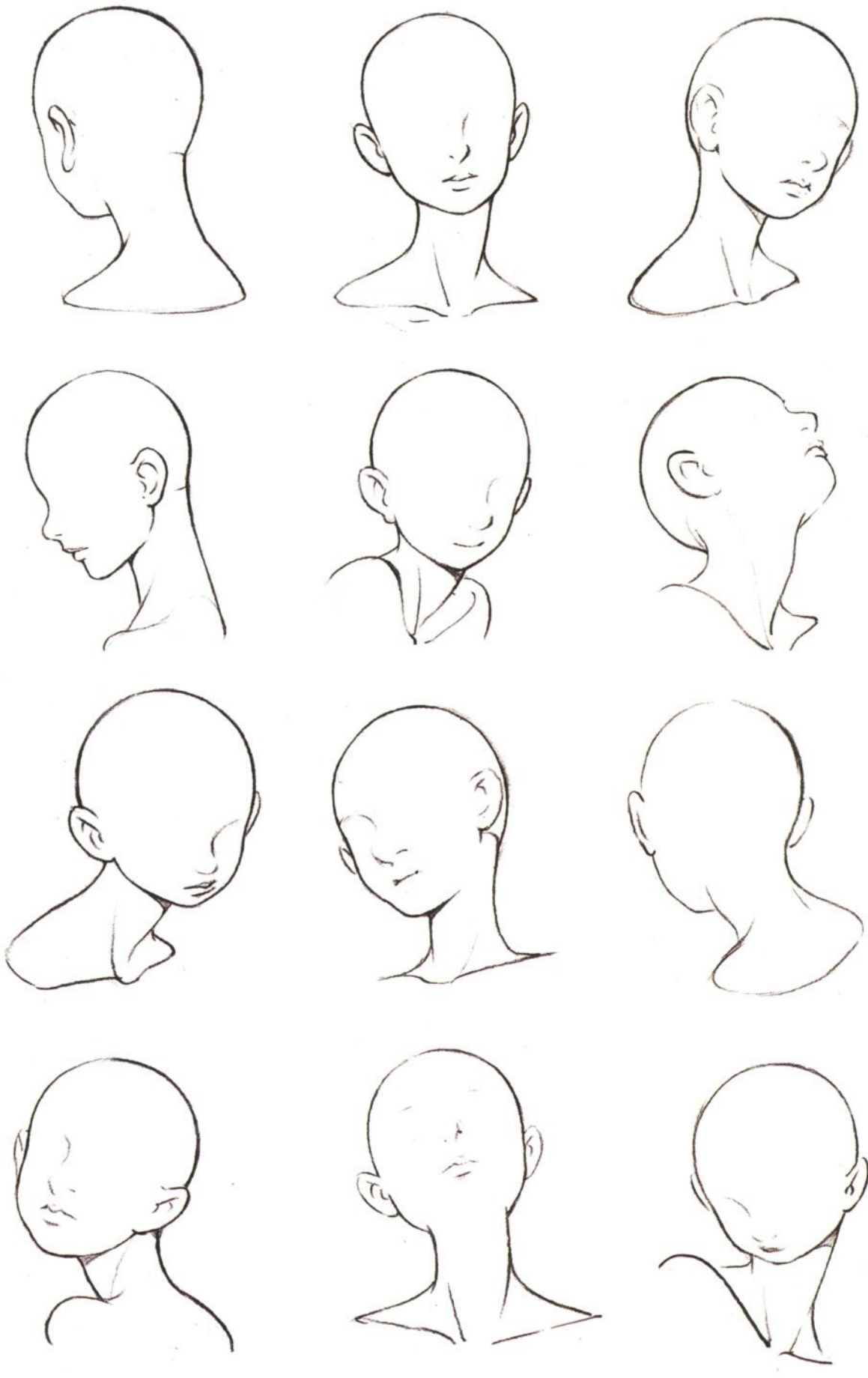
The width of the block is roughly the same as the height of the ears and nose

To deal with the relationship between ears, nose and neck,

You can draw a perspective of the head from different angles.

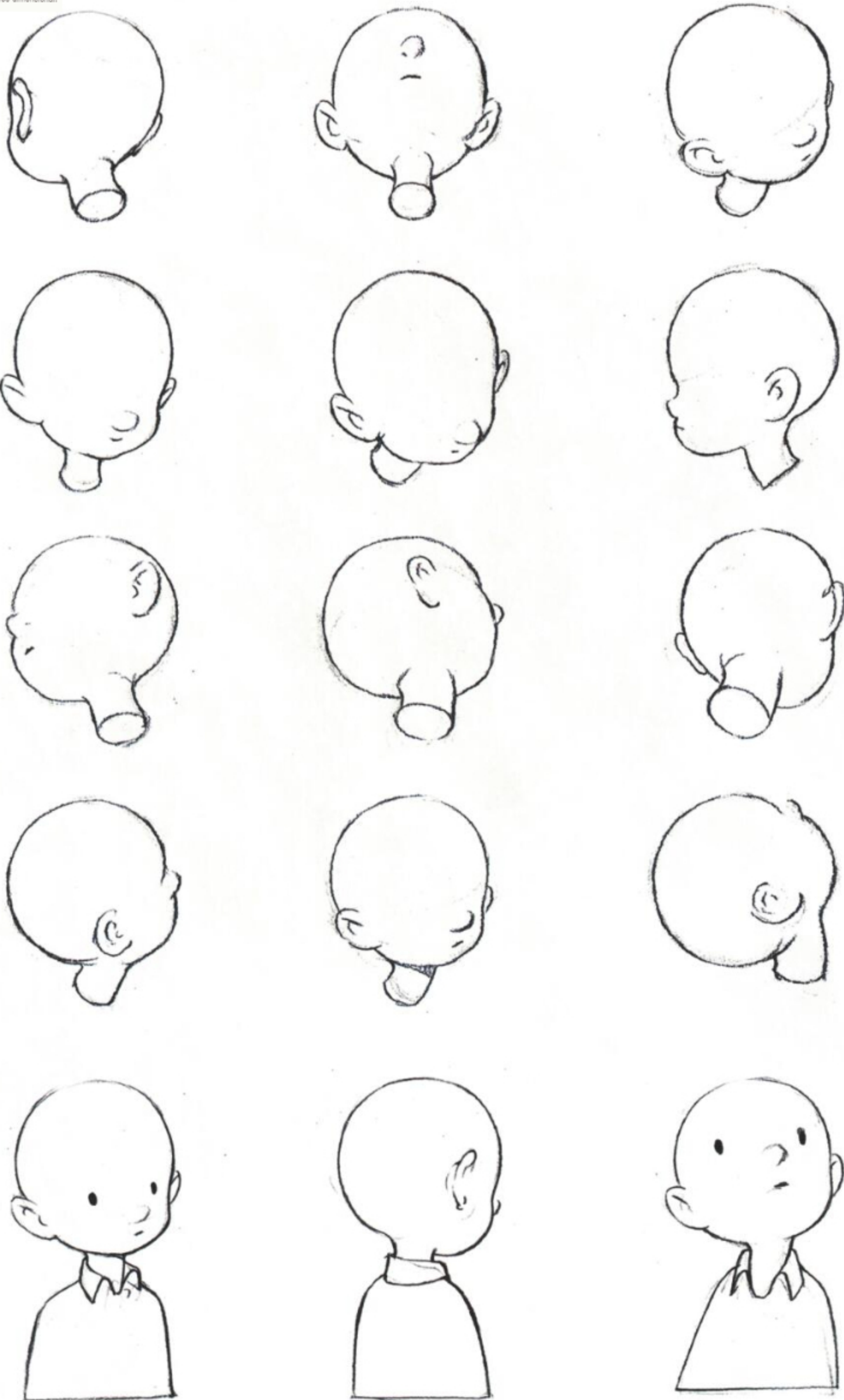


The necks of anime characters are not as complicated as the necks of real characters. When shaping, we use our knowledge of perspective to appropriately simplify the lines and deal with the interspersed relationships of the lines. The sculpted neck will appear real and natural.



It is also very important to express the three-dimensional sense of the necks of anime characters. It is necessary to make the neck behave reasonably like a cylinder at all angles, so that the neck can be made even if it consists of only two contours.

The line composition is also very three-dimensional.

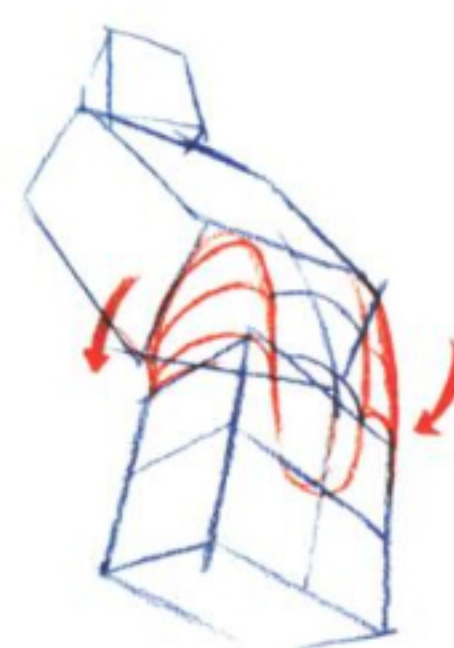
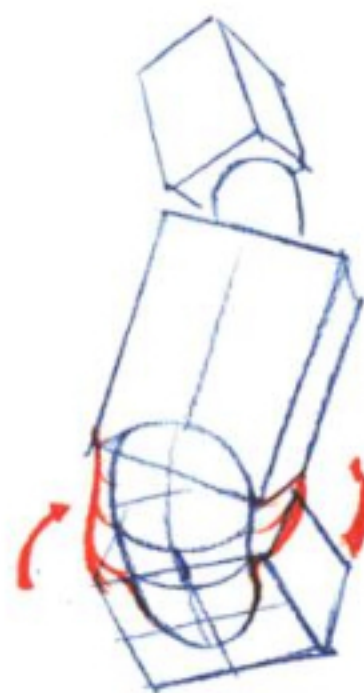
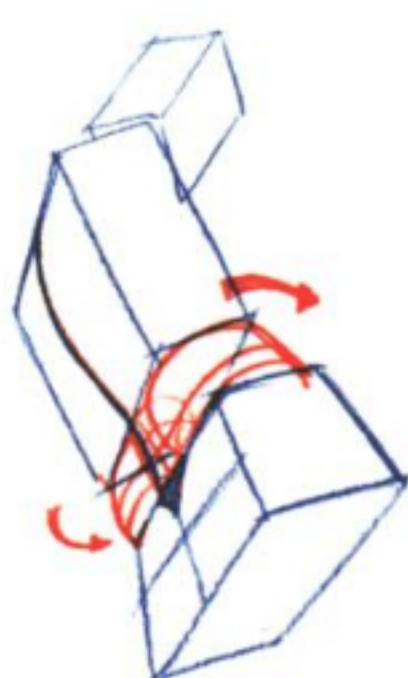
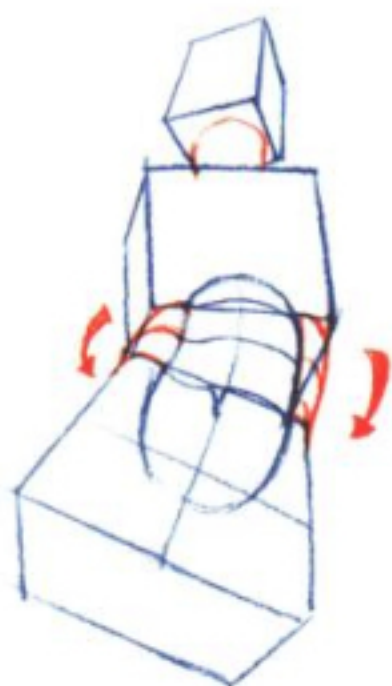
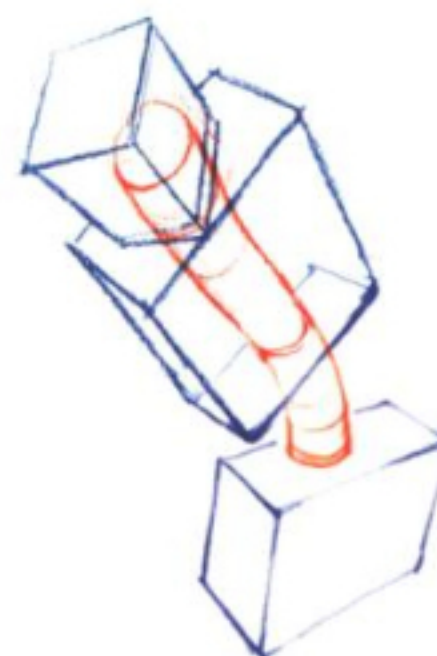
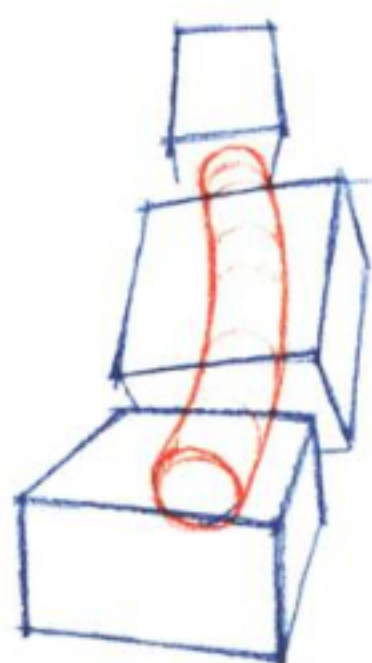
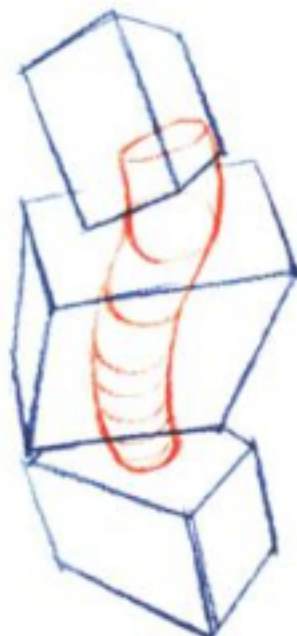
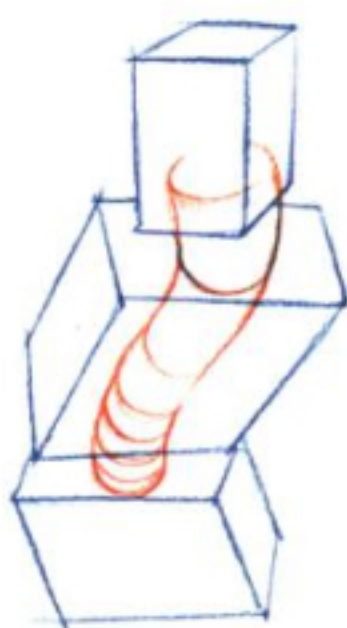
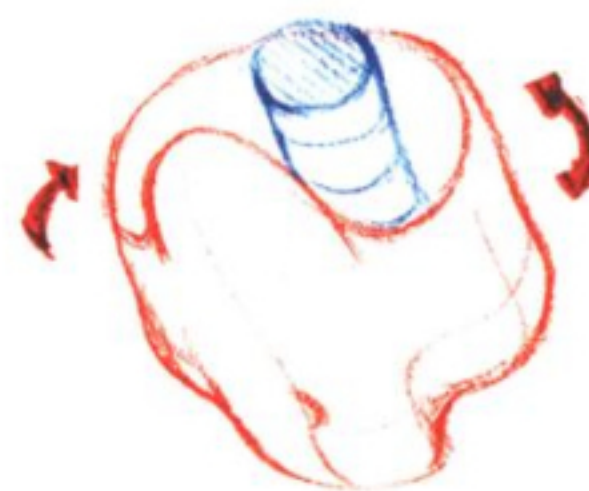
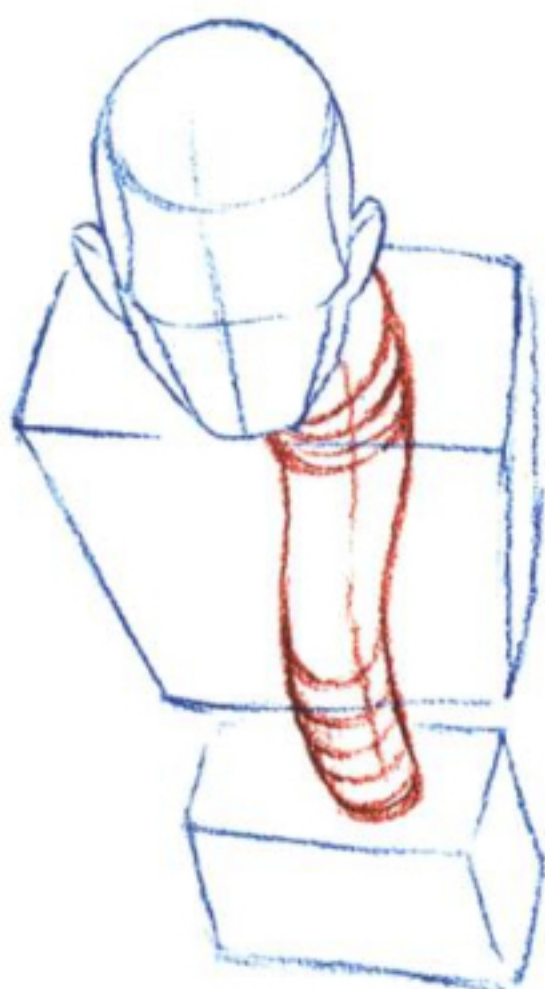


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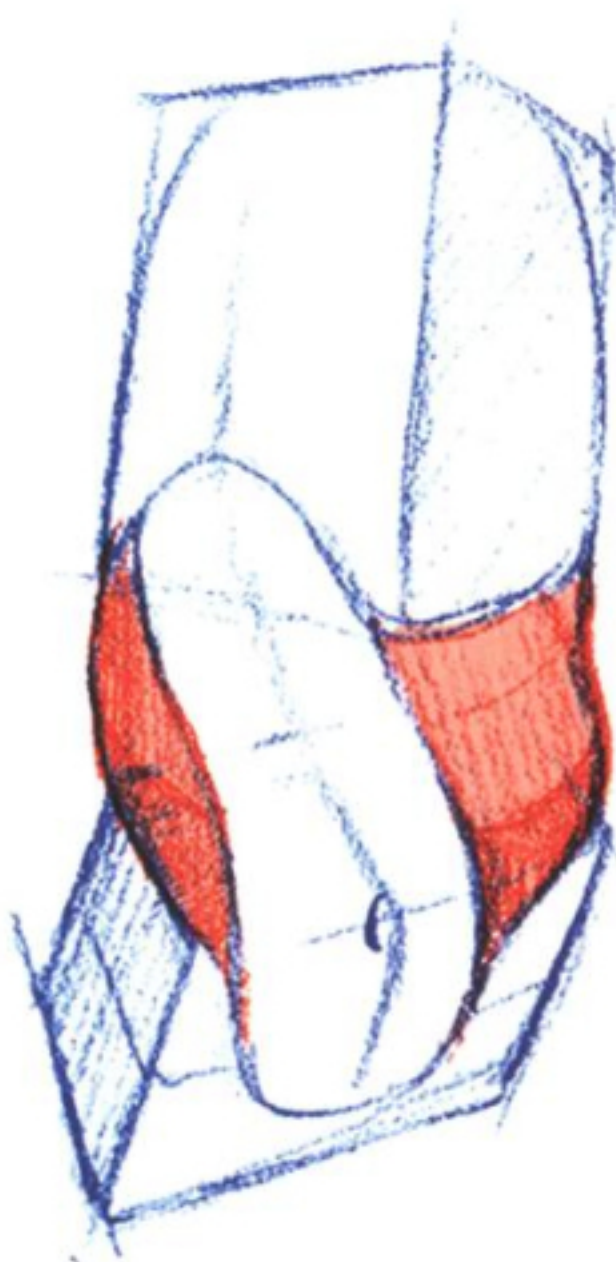
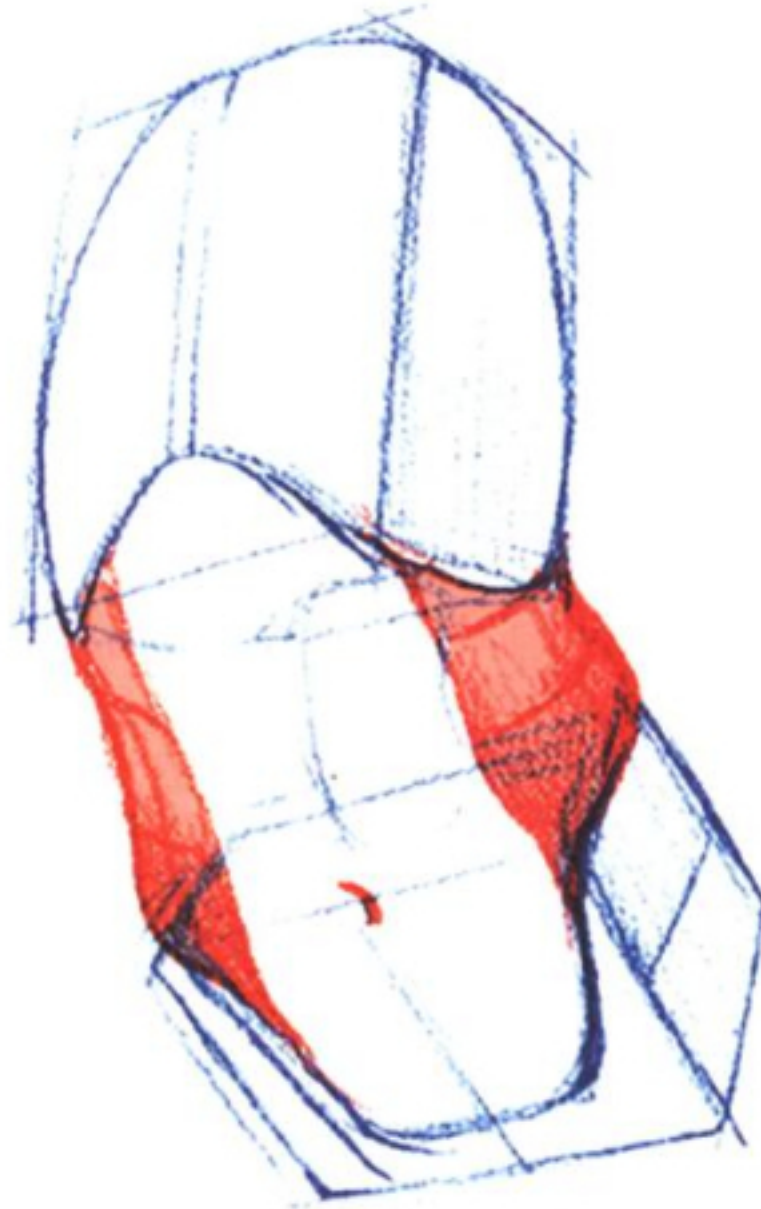
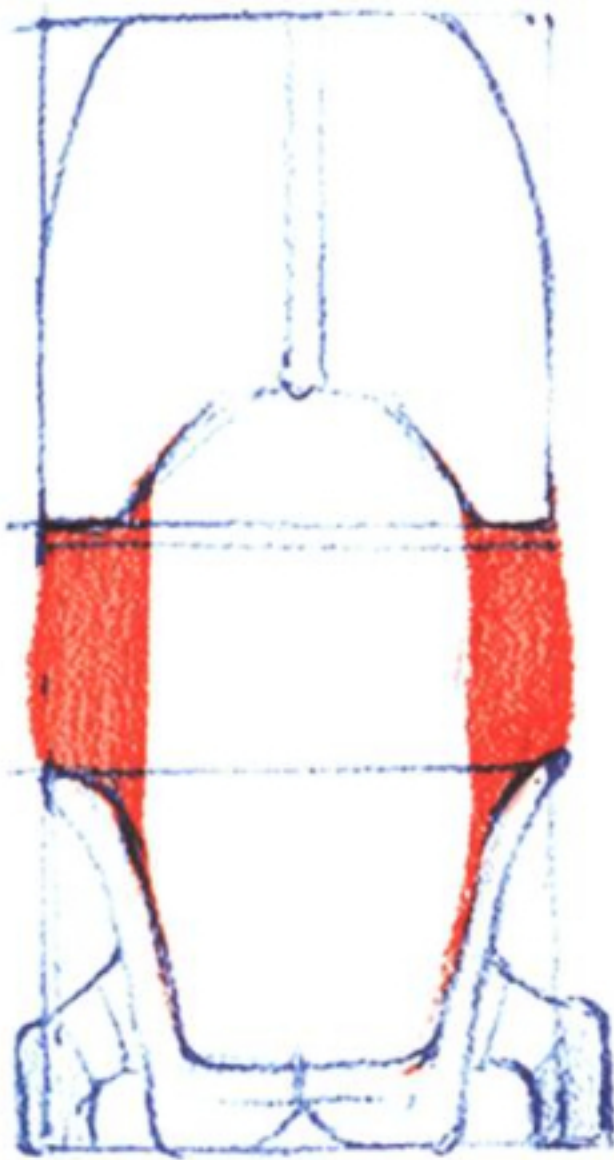
Structure of the waist

The waist is like a tube wrapped in fat around it,
And the fat is soft and will occur with the movement of the waist
Deformation.

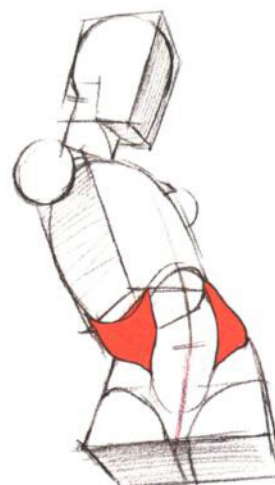
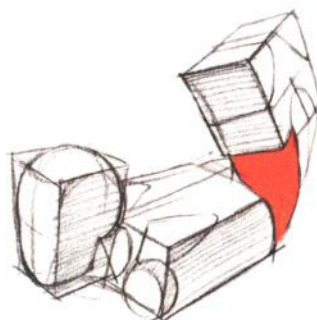
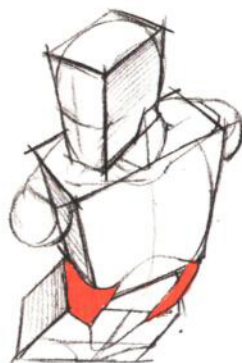
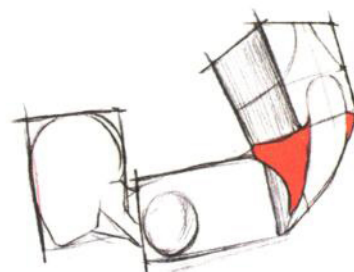
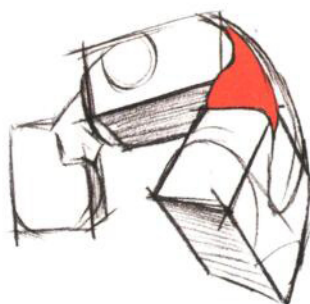
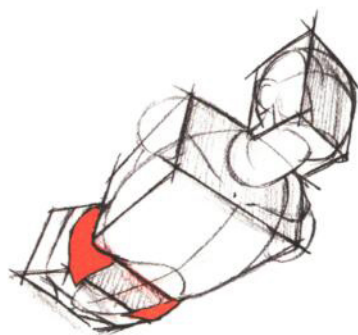
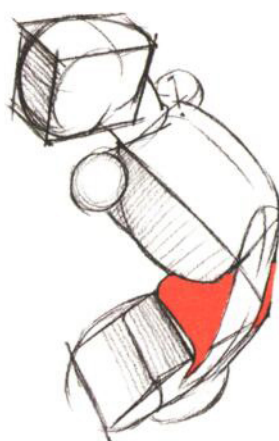
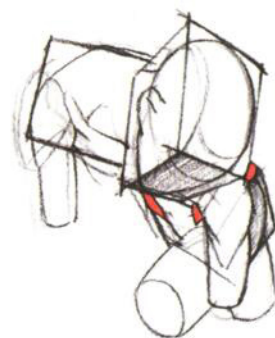
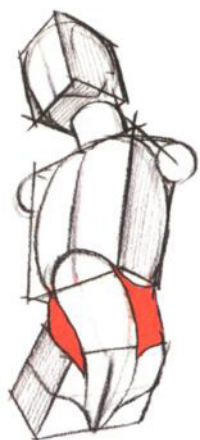
When we practice shaping the waist, the perception tube
The perspective of the child and the shape of the tube when it twists are very
important. Don't rush to show the state of the muscles, more
More should be done in three-dimensional perception exercises.



The human waist, chest cavity, and pelvis are all supported by bone cores, which are relatively hard. The waist is mainly wrapped by the rectus abdominis and external oblique abdominal muscles, and the supporting bone is the spine, which is like a soft shape. The soft rubber can be bent and twisted appropriately.

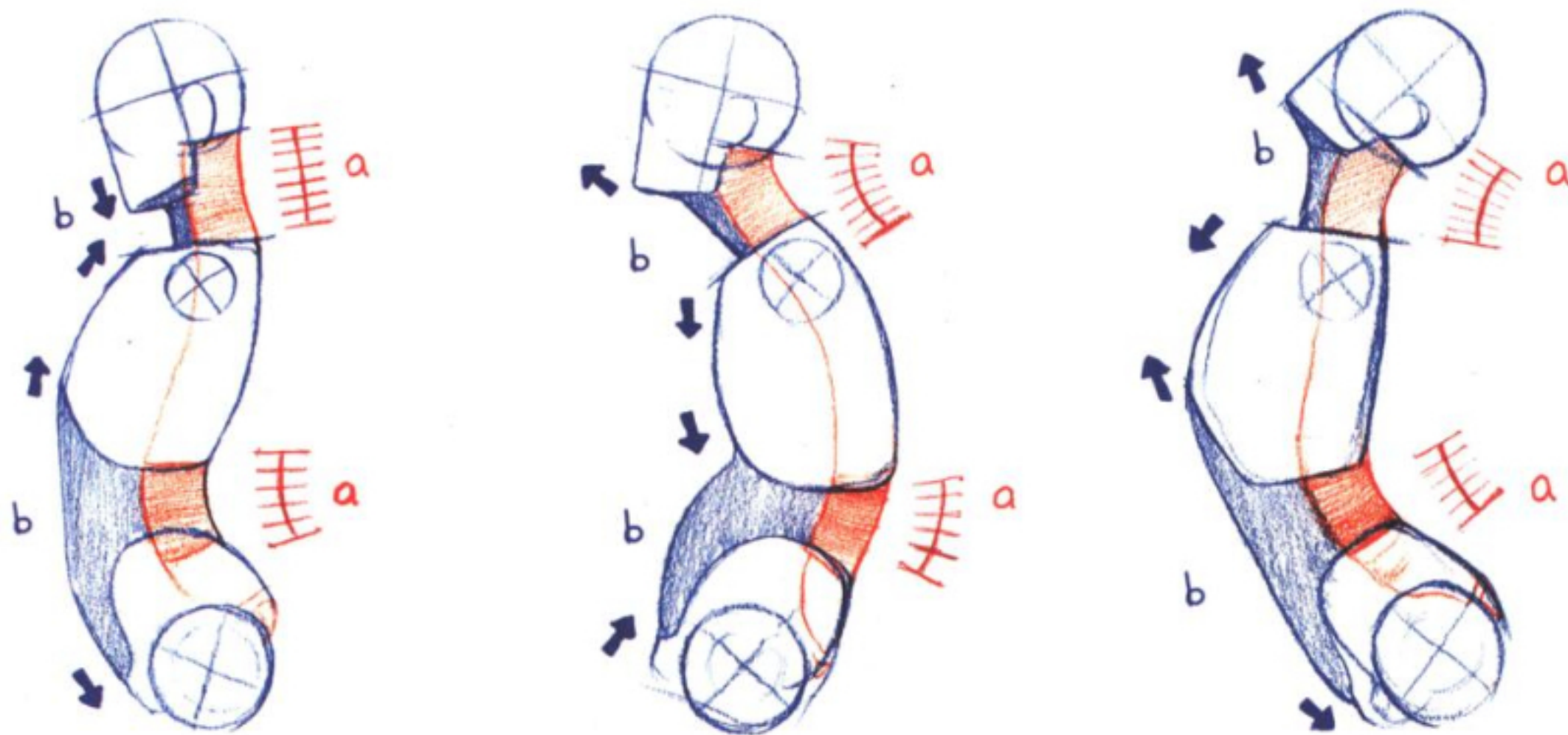


We can use two squares to practice shaping a waist with reasonable twisting, and learn to control the length and shortness of the waist and the shape changes after twisting.



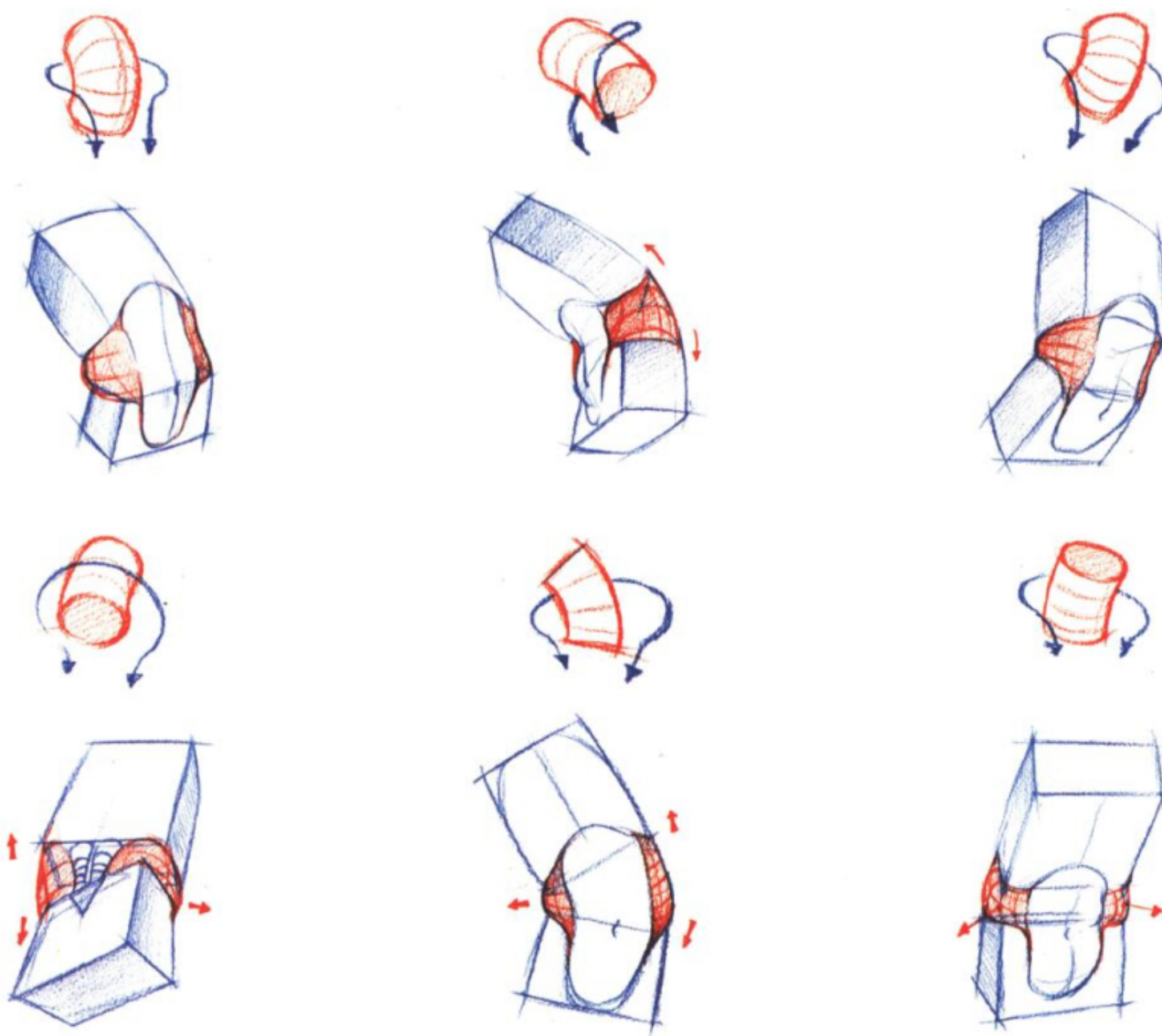
The length of the human spine does not change when twisting, and at most the scaling in perspective occurs. The first half of the neck and waist are composed of muscles. When twisting, these muscles will adapt.

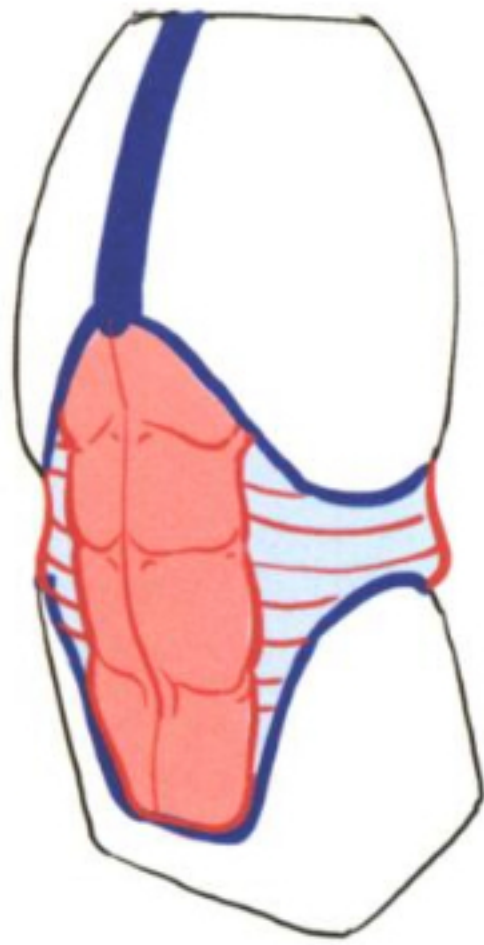
When stretched. The length of the front side of the spine can be squeezed and deformed with twisting, while the back side will not pull the neck and waist due to twisting.



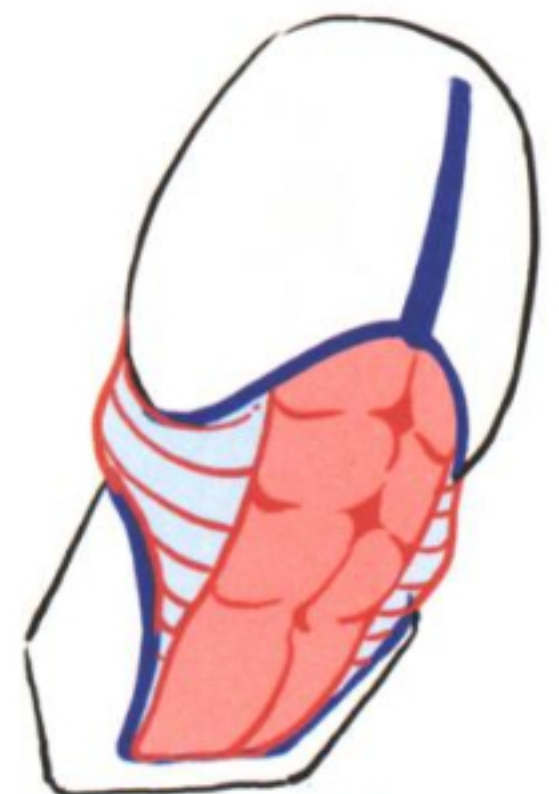
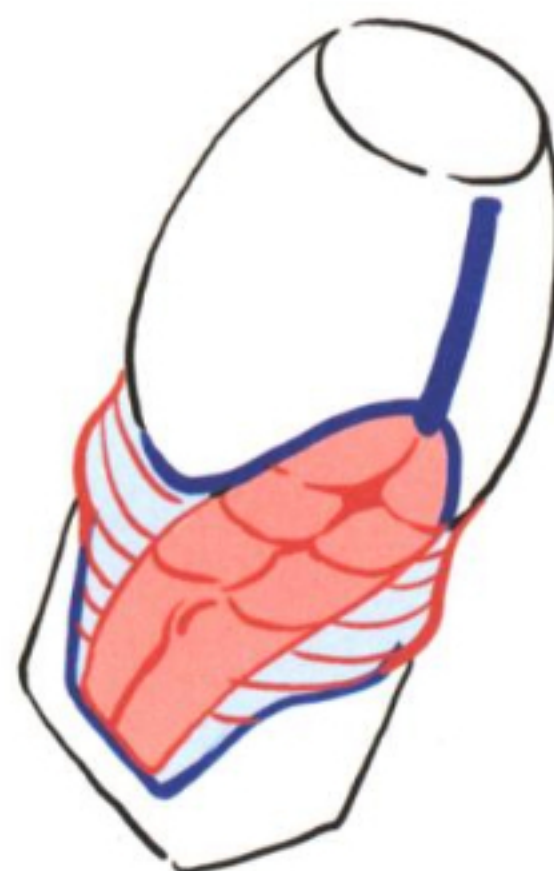
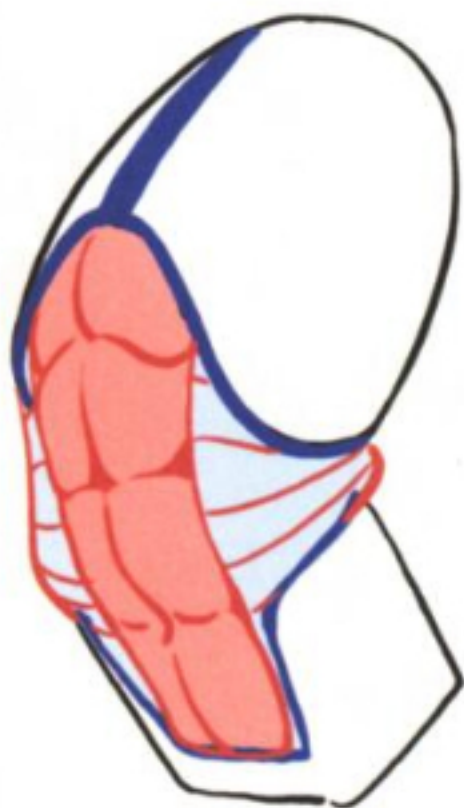
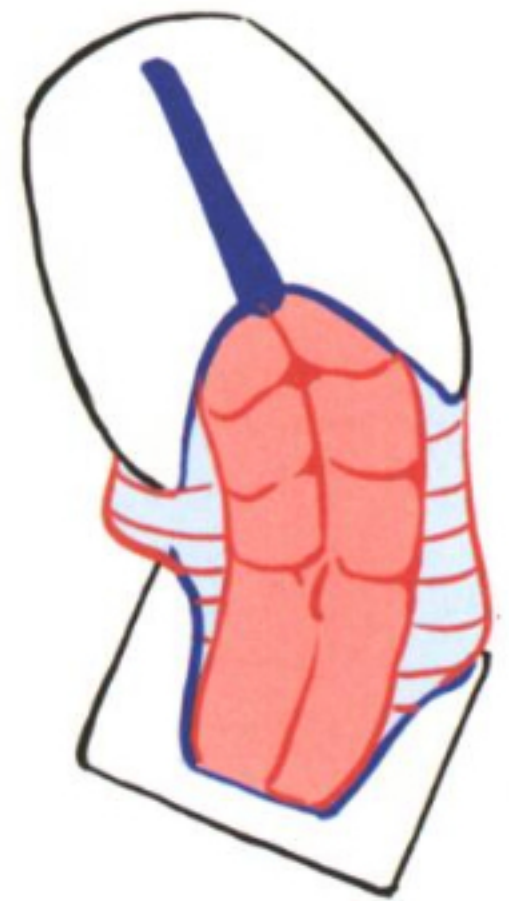
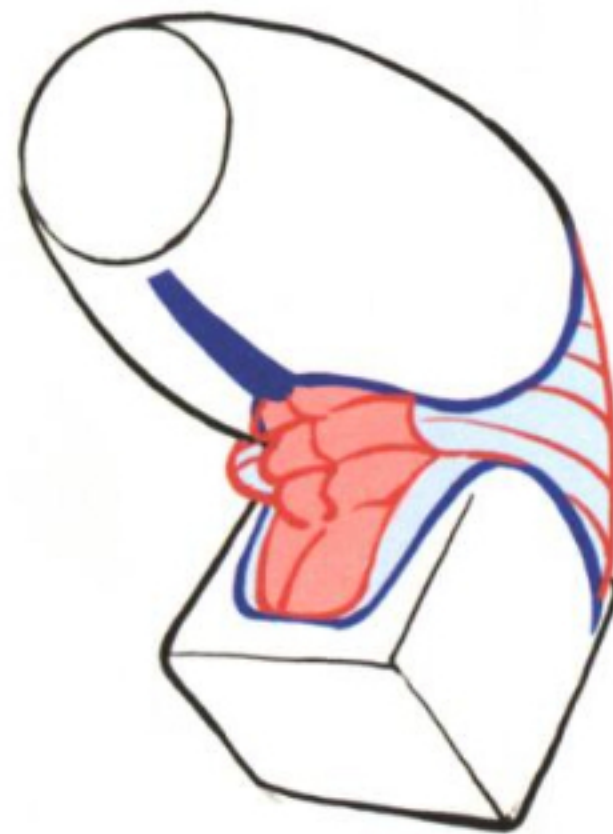
When we shape the waist, under the premise that the perspective of the tube is correct, we put lines with arrows around the waist to represent the bone integrity at the top of the pelvis, and deal with the relationship between the two to shape it.

It will be easier to twist the waist.

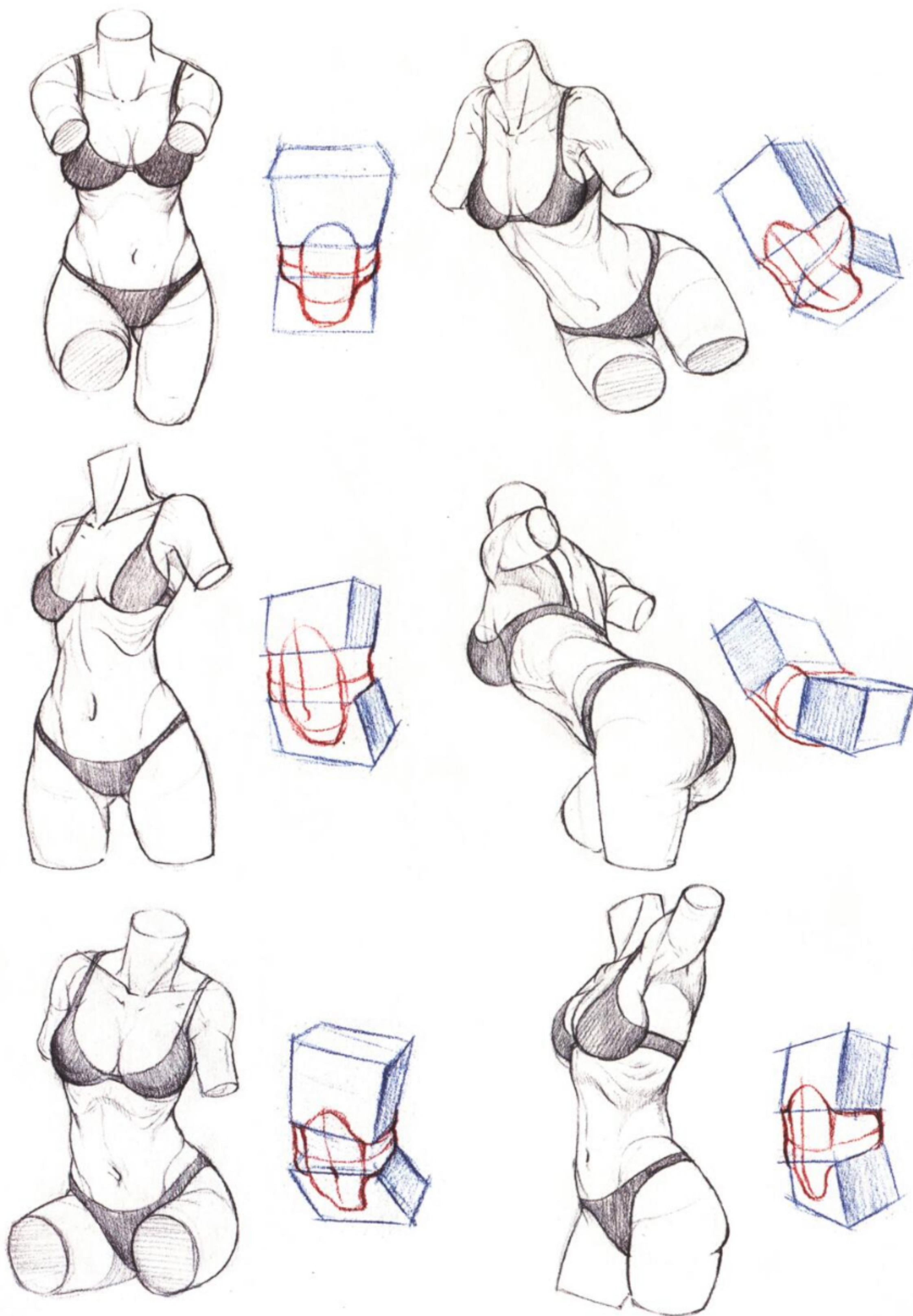




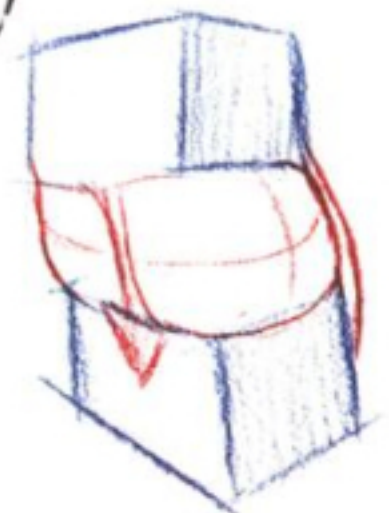
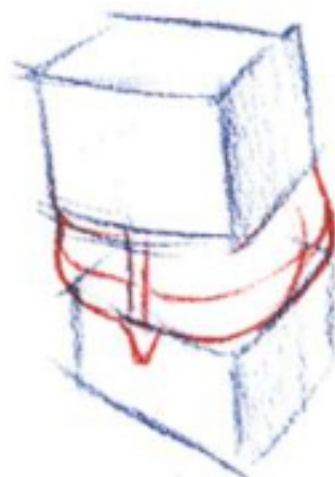
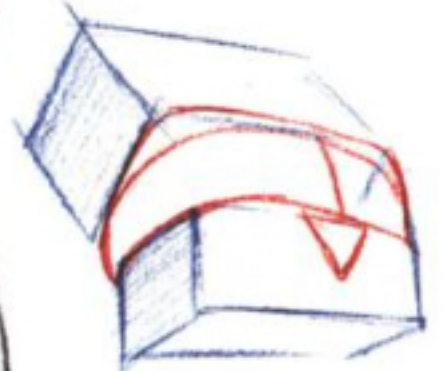
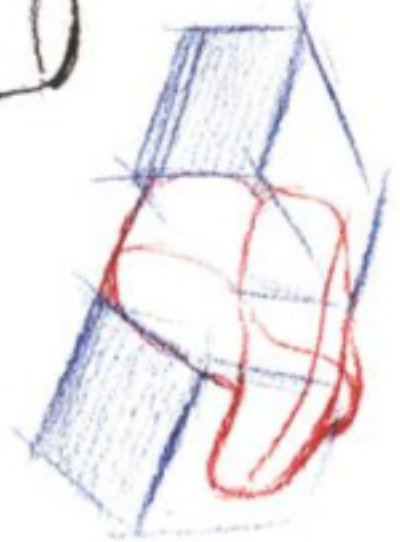
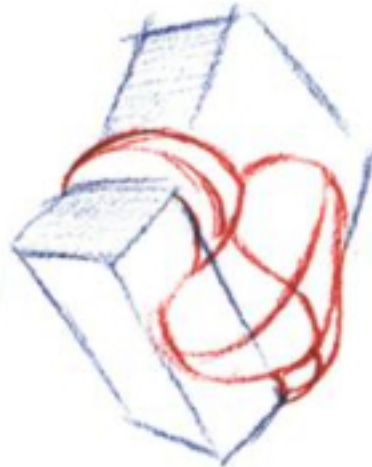
Usually when showing strong characters, we all like to emphasize the eight-pack abs and draw them very hard, but this it's not convenient to recognize the twisting waist. We can try to think of the abdominal muscles as pieces of soft rubber, when they twist or it will deform when squeezed. By mastering the law of deformation, the waist can be shaped more realistically and rationally.



The waist is an important part of the body that expresses the characteristics of women. Women's chest cavity is smaller than that of men, and the span is wider than that of men, so the waist will look thinner than that of men.



The chest cavity of men is larger than that of women, and the span looks narrower than that of women, so the overall appearance of men's waist will appear stout and short.



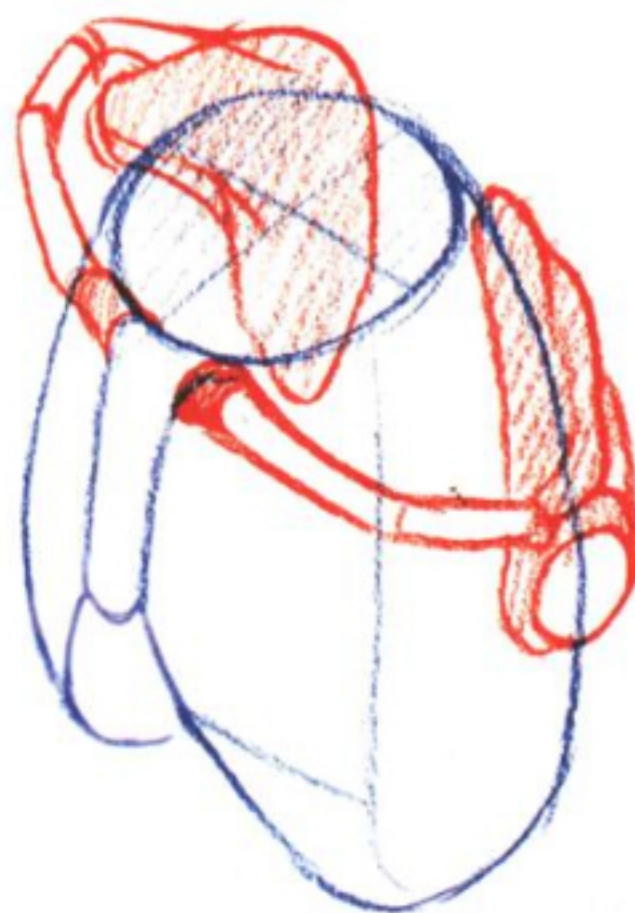
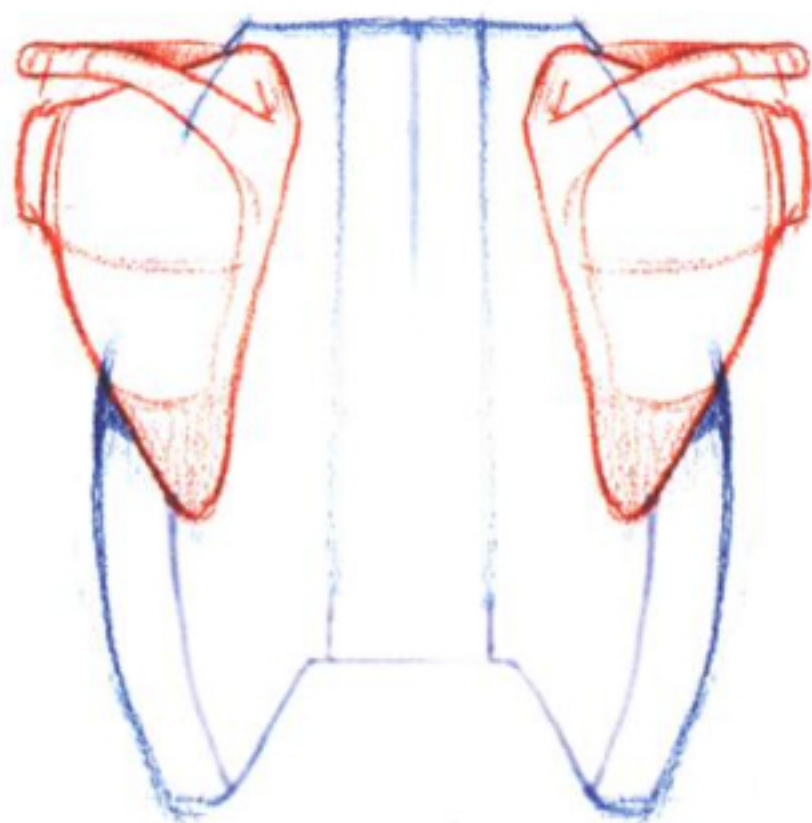
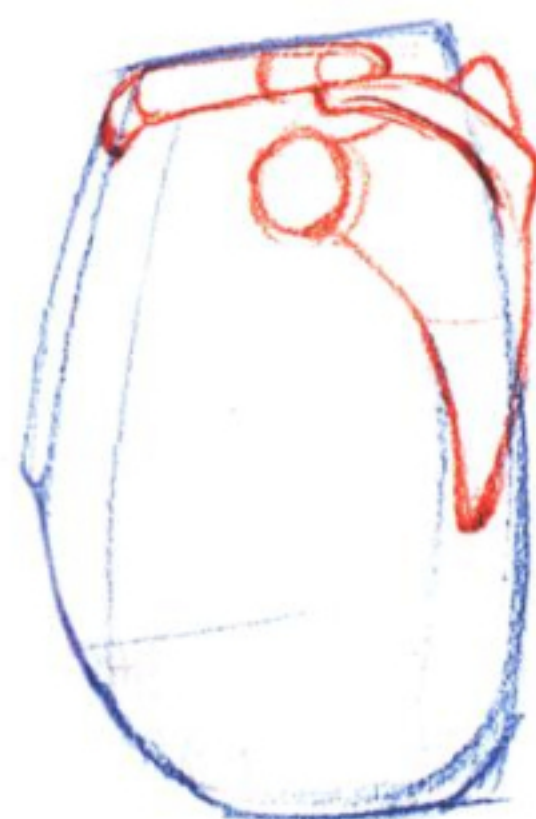
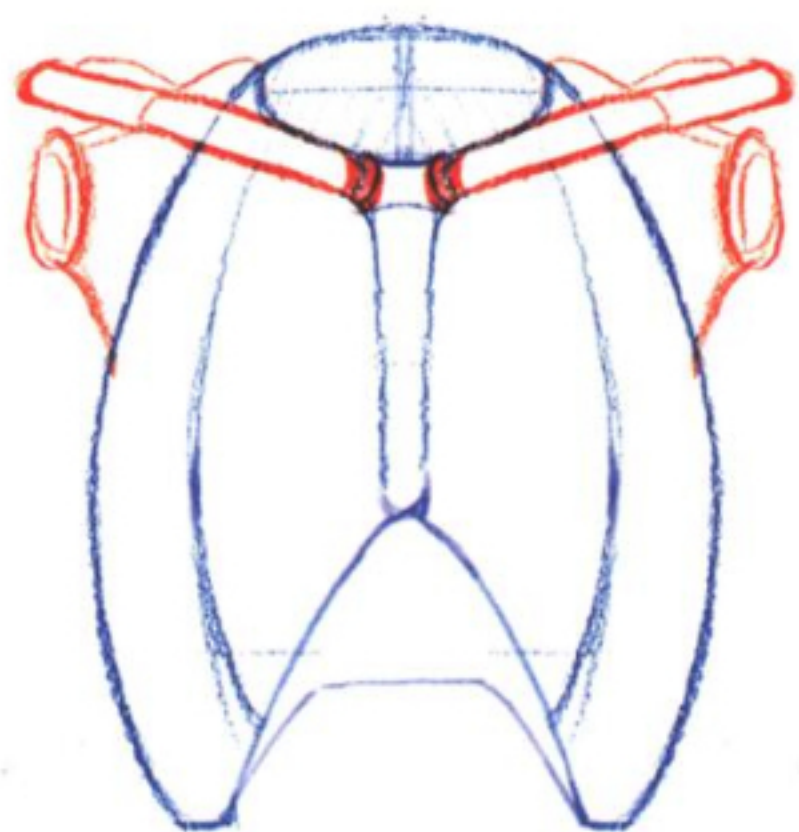
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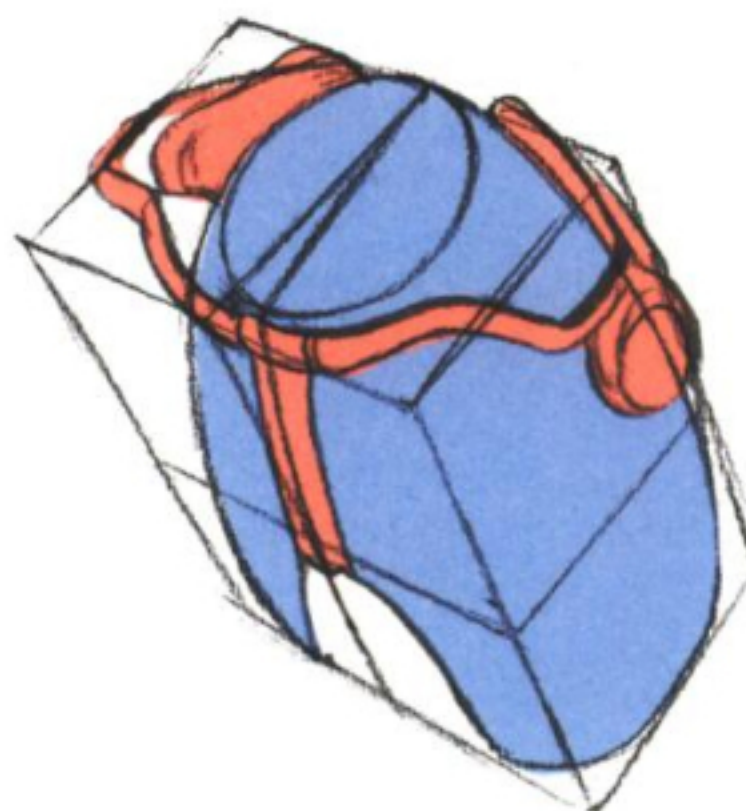
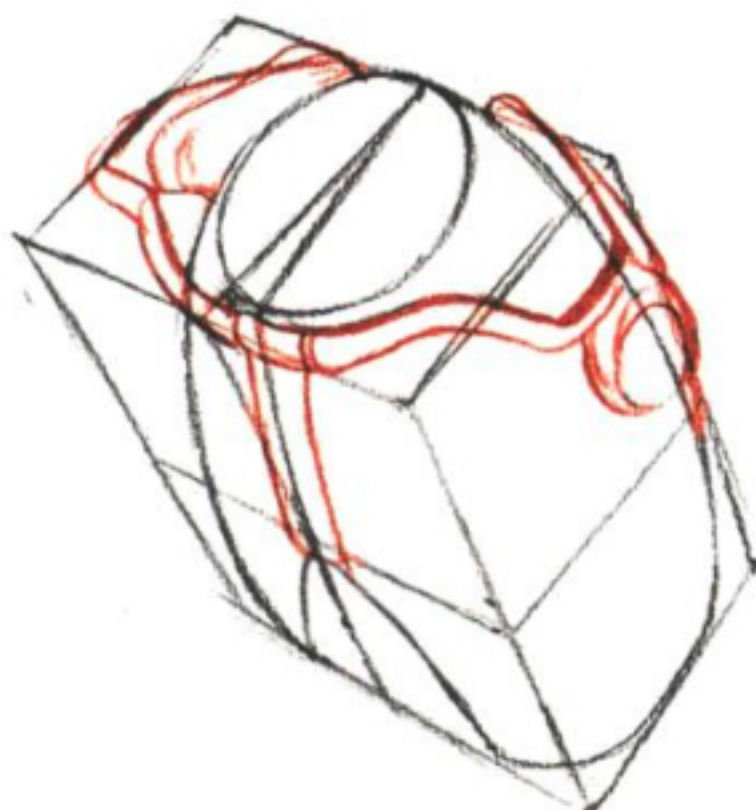
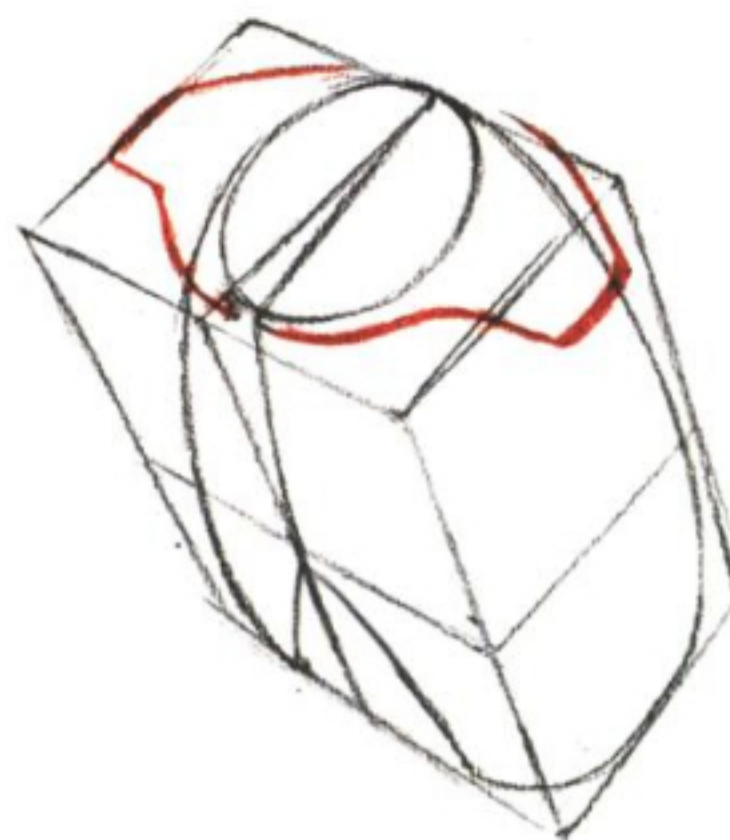
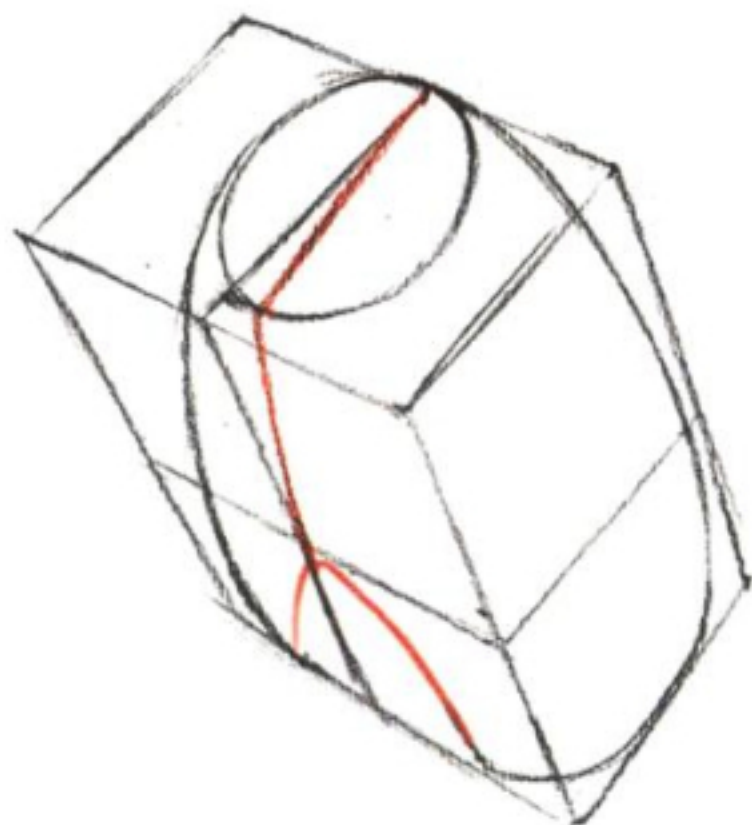
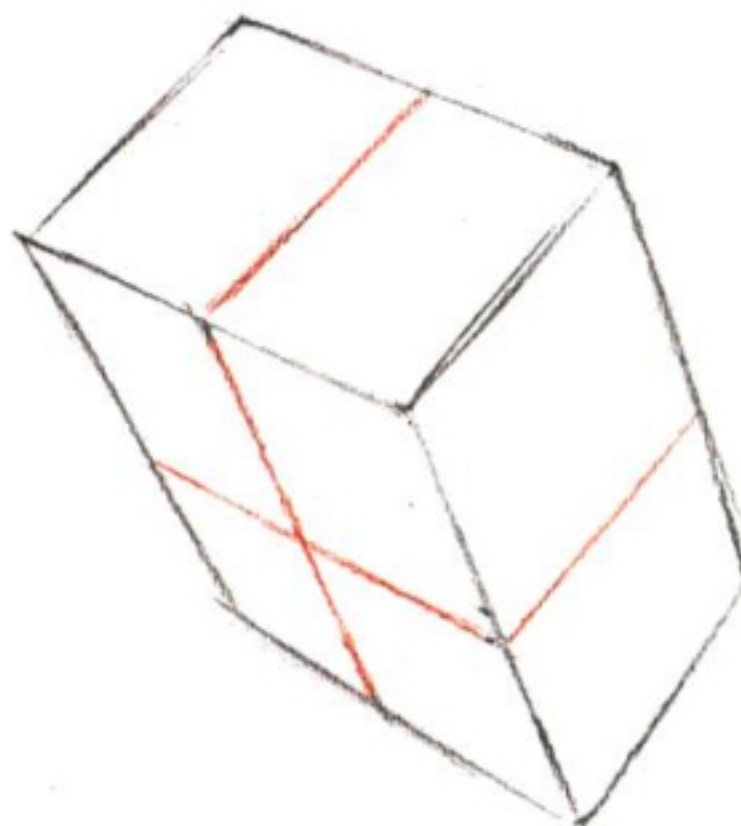
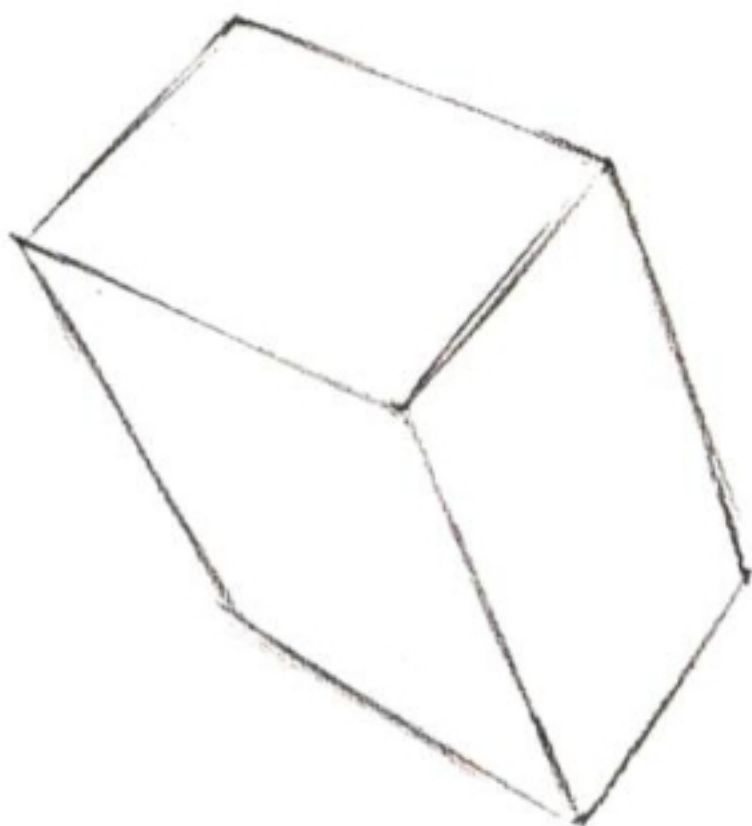
Structure of the chest cavity

The bone integrity of the human chest cavity can be divided into relatively stationary areas and relatively moving areas, and the entire chest cavity can be regarded as a simple one.

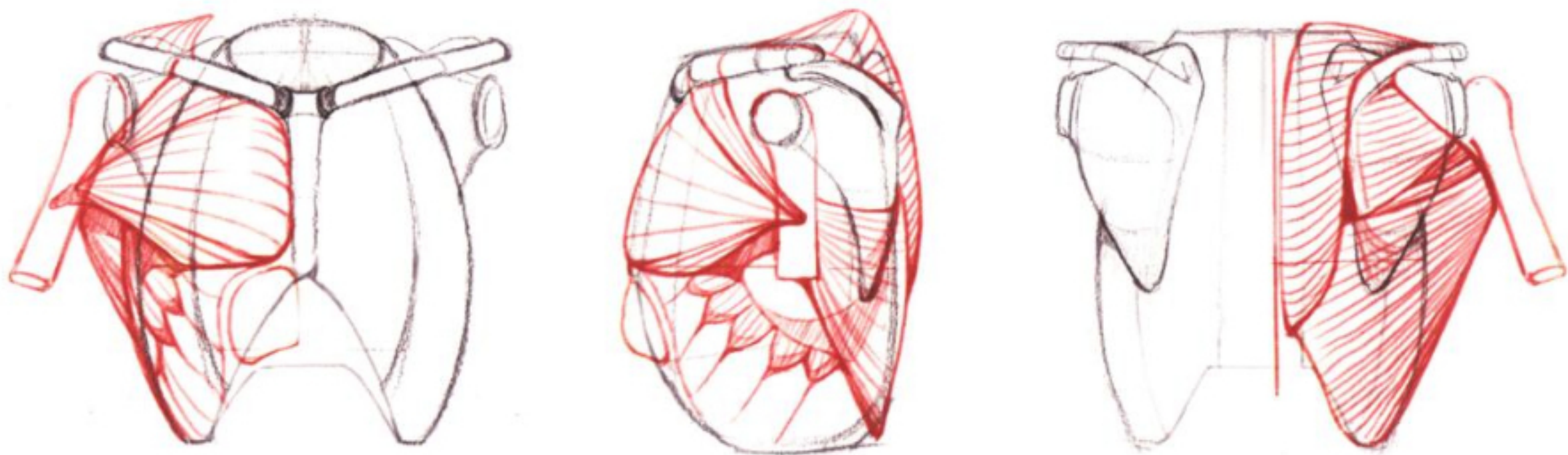
A structure formed by a combination of a shape and two clips.



We can cut the opponent's body to shape the structural perspective of the chest cavity, so that it is easy to add muscles to the torso in the future.

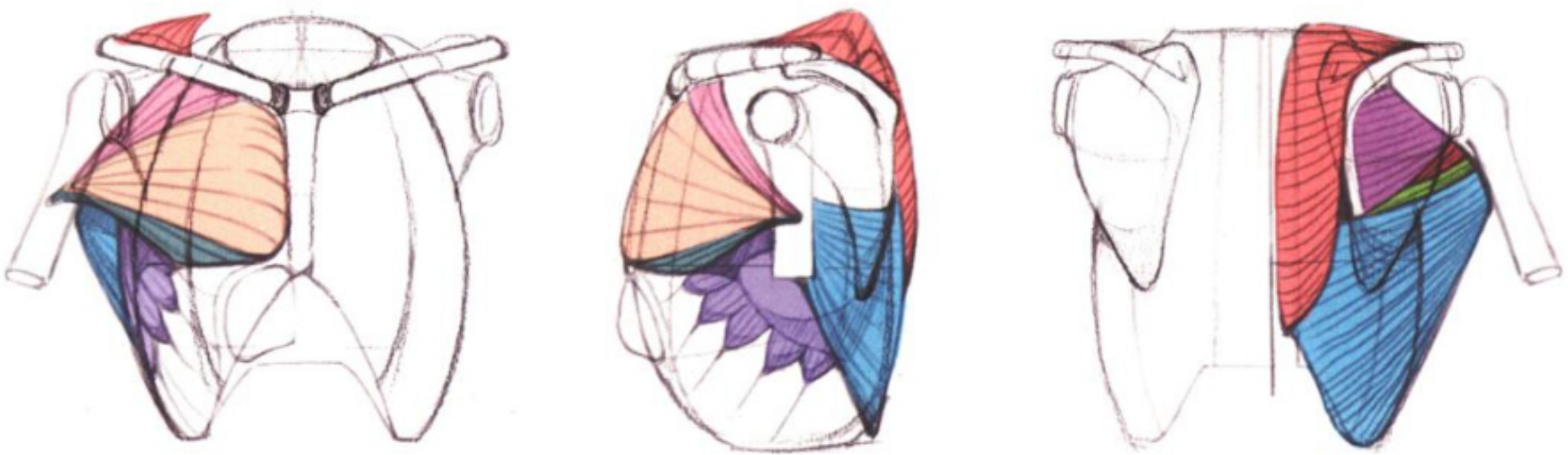


There are many small muscles interspersed around the chest cavity, and it is very time-consuming and laborious to check these muscles one by one on the anatomical chart.

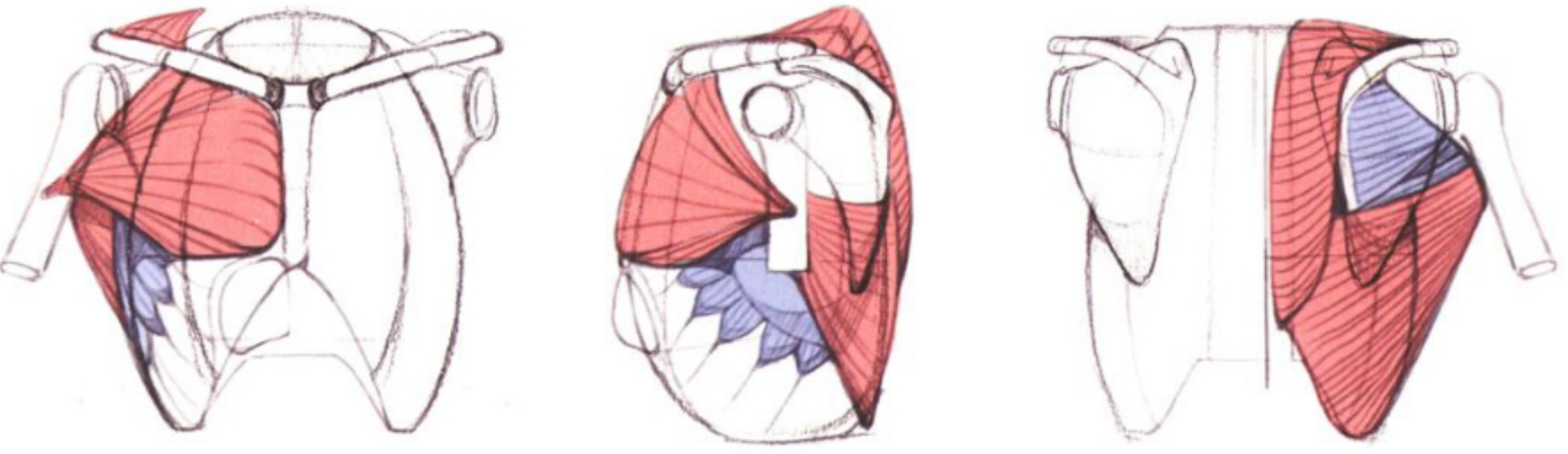


In order to facilitate the cognition of the muscles of the chest cavity, we can color the area where the muscles are located, which is also conducive to the subsequent shaping of local muscles to better draw the movement of different muscles.

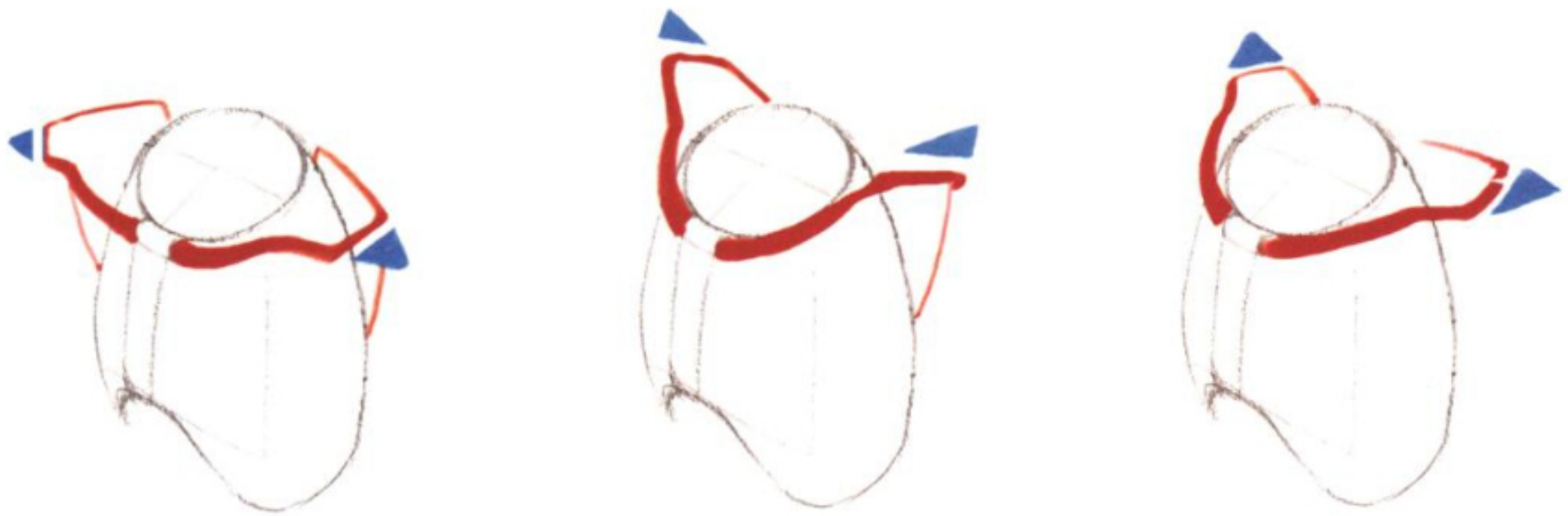
Dynamic state.



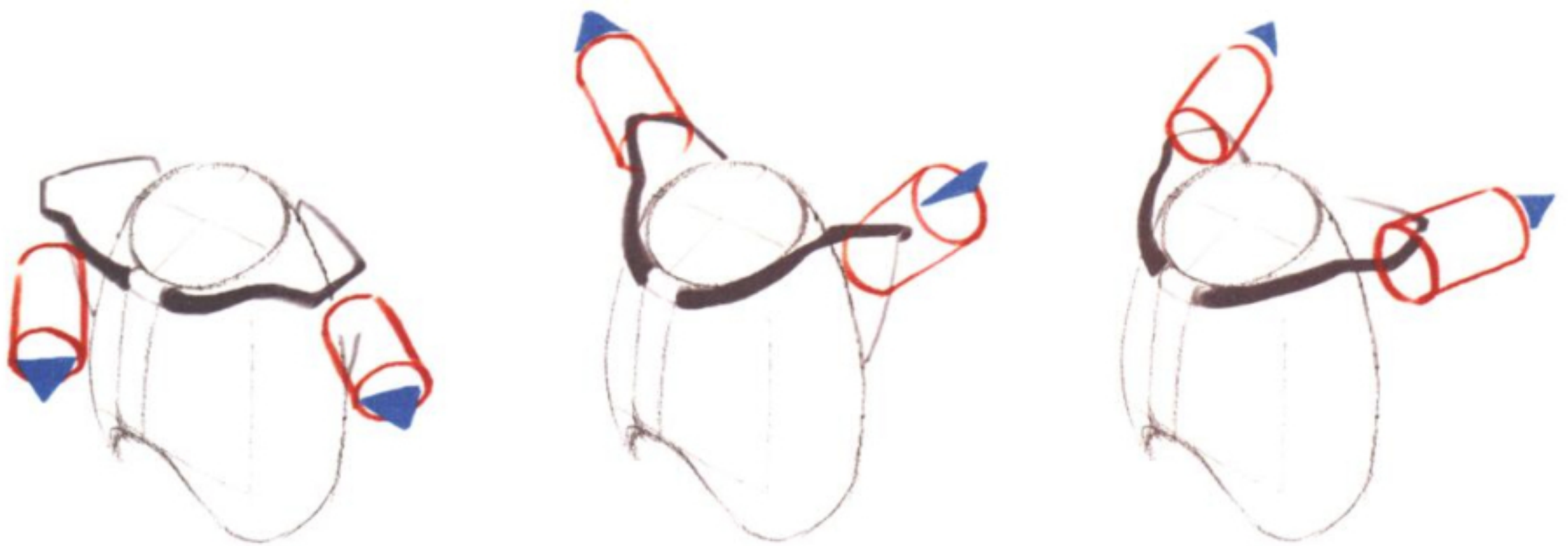
The muscles in the chest cavity can be divided into relatively moving muscles and relatively stationary muscles according to the state of movement. The muscles in relative movement mainly include the pectoral muscles, trapezius muscles and latissimus dorsi. The muscles in relative movement mainly include the pectoral muscles, trapezius muscles and latissimus dorsi. The stationary muscle refers to the forearm muscle. The muscles on the entire chest cavity can be summarized into these four muscle groups, so that it will not be complicated when drawing their movement state.



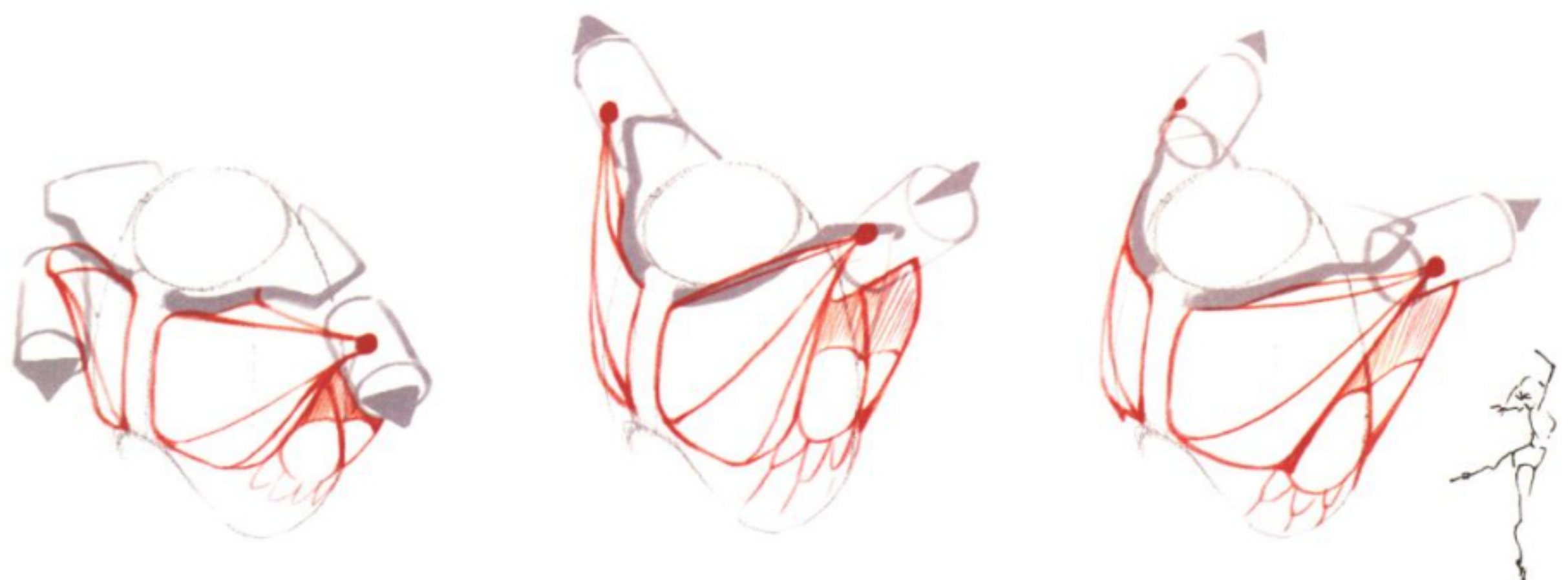
Expressing the state of movement of the clavicle and the scapula bone is the most difficult part of shaping the chest cavity, because the muscle groups in the chest cavity will squeeze or pull due to arm movement, and the movement of the arm is the most difficult part of shaping the chest cavity. It mainly affects the clavicle and the opening bone. We can think of the clavicle and the opening bone as clips, and first show the perspective of the movement of the clips clearly.



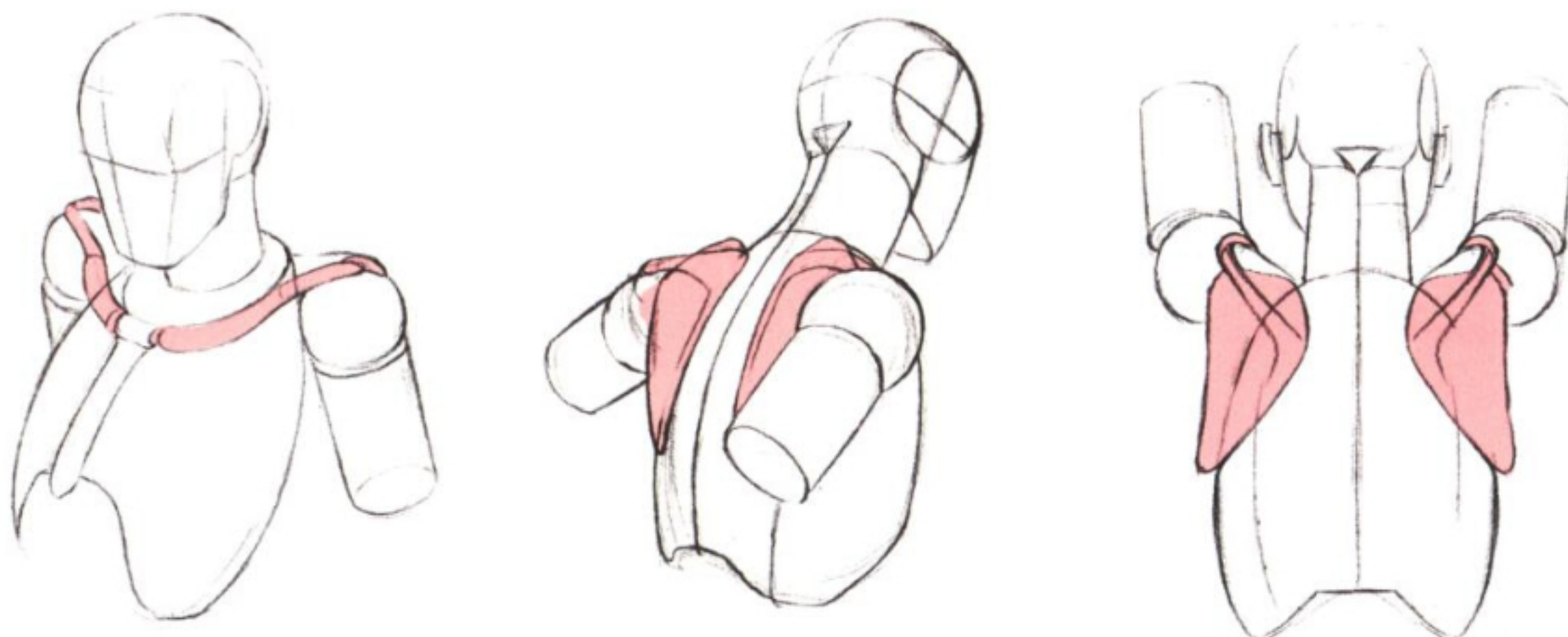
To express the perspective state of the arm, the cylinder representing the arm can be adjusted in perspective on the basis of the movement of the clip, so that the movement state of the drawn arm will be more vivid.



After showing the movement state of the chest stent, and then portraying the tension and squeezing relationship of the muscles, you can draw a vivid and natural chest cavity.



Next, the drawing steps of the snail stem are shown. First, make it clear the basic brackets of the character's head, neck, chest cavity and arms.

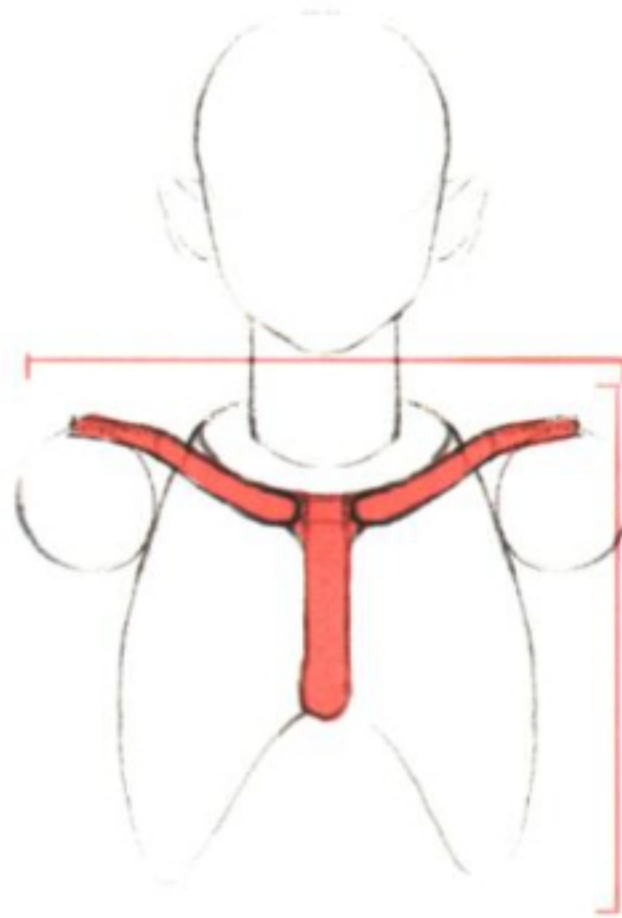
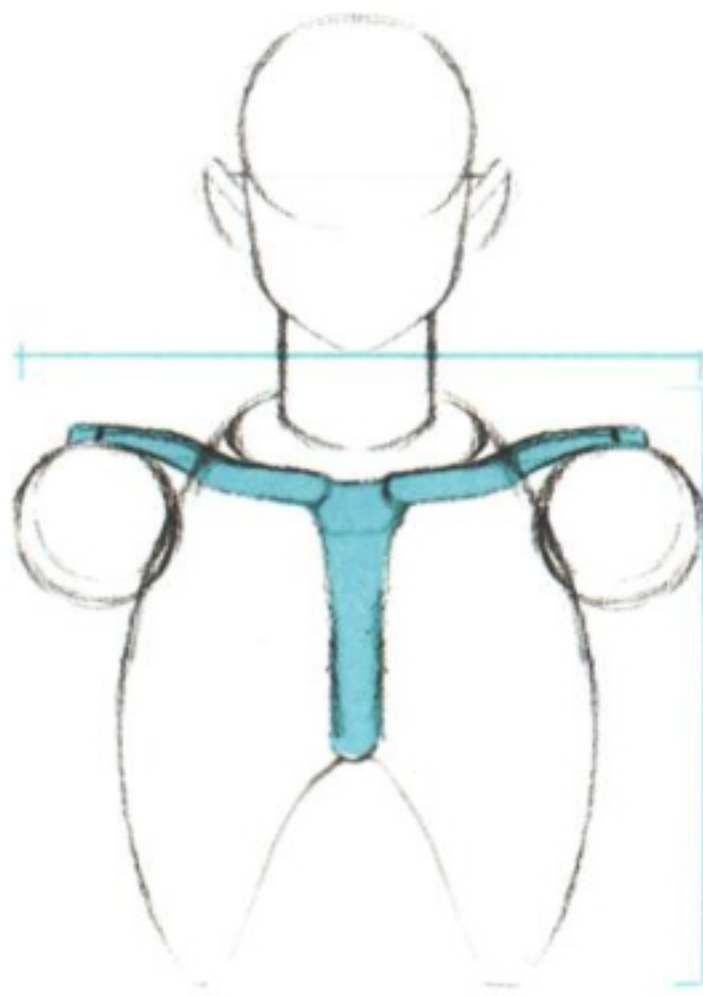


Find the corresponding connection points between muscles and bones to connect, so that the perspective of the human body and the interspersing of muscles appear more realistic.

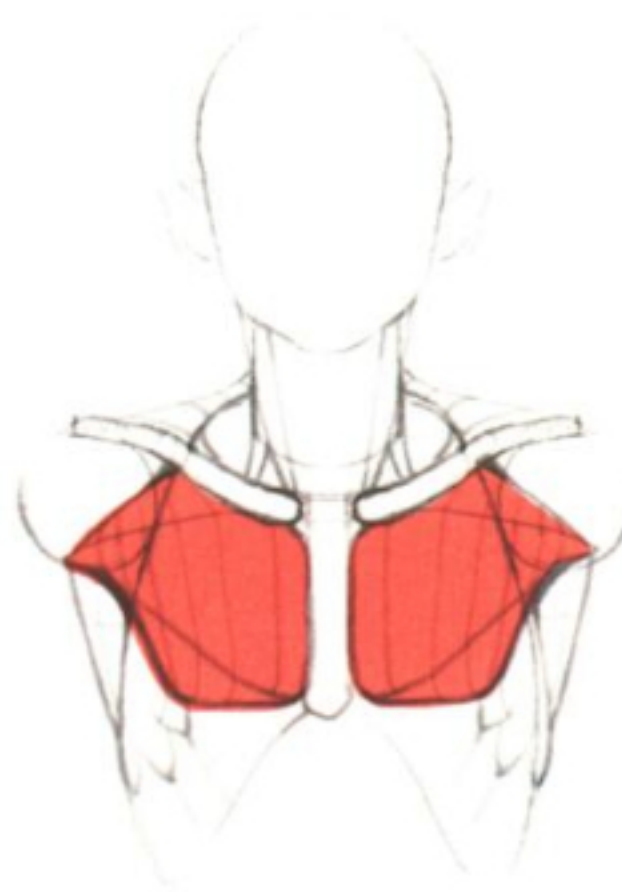
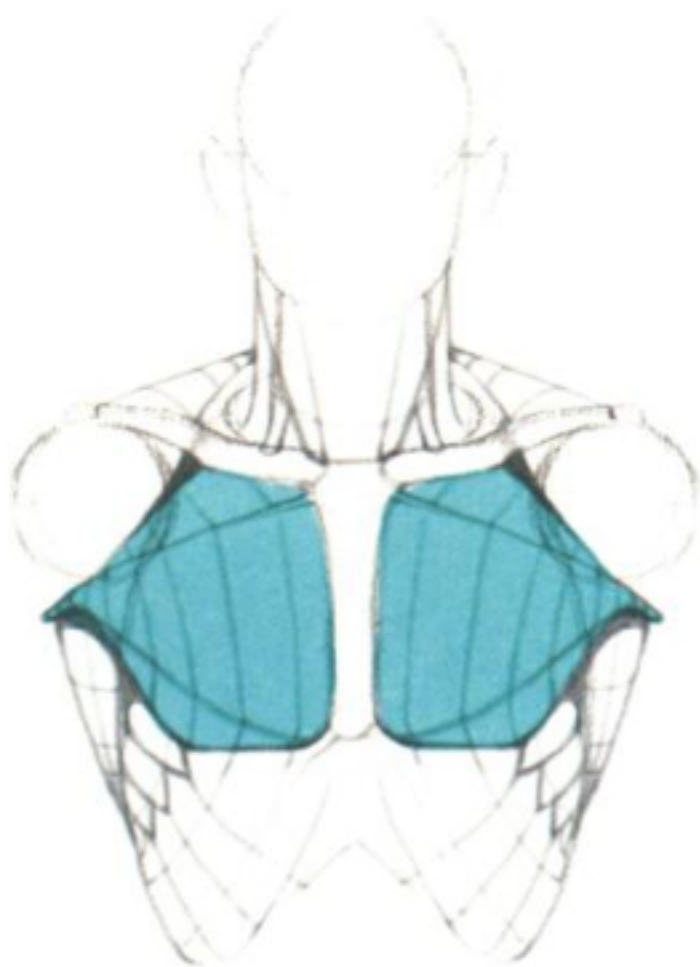


Color filling is carried out on the basis of the online draft, and at this time it can be found that the muscle groups on the snail stem are actually not that complicated.

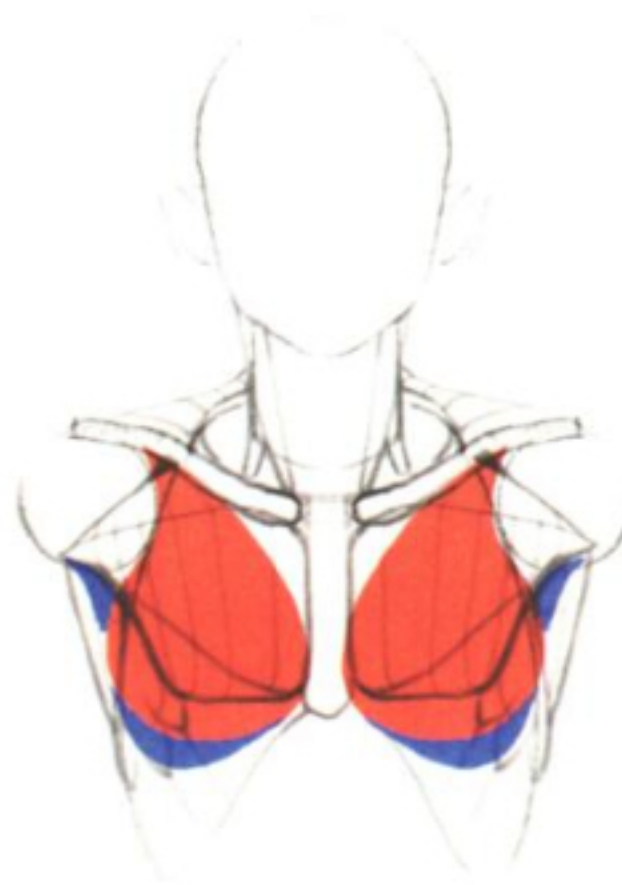
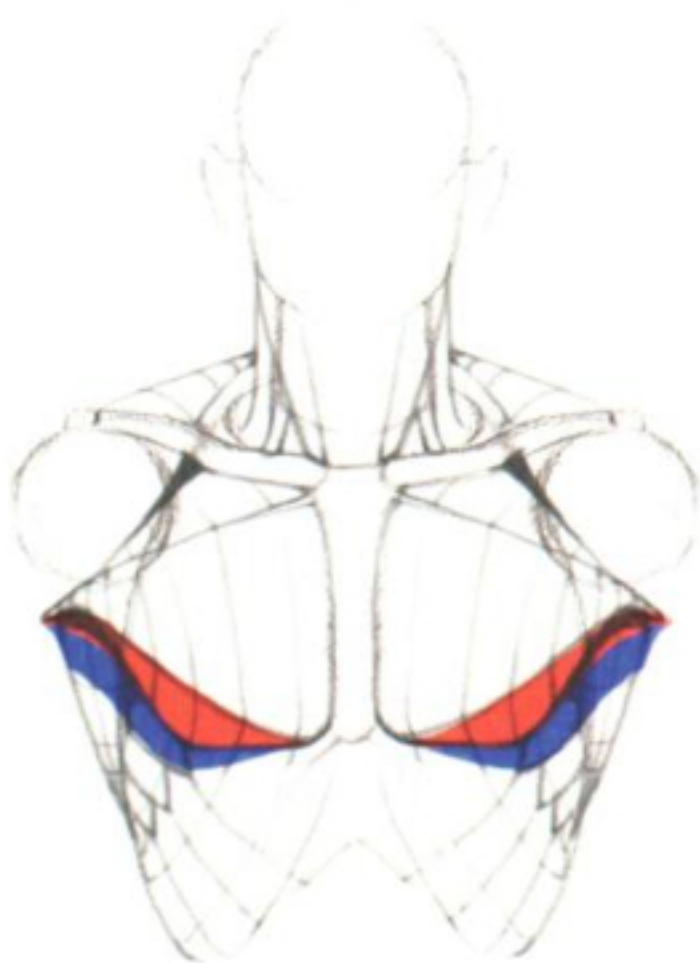




Men's chest cavity is wider and longer than women's,
We have to do this consciously when drawing the chest cavity
Kind of proportional adjustment, the upper half of the male drawn in this way.
The body will be stronger than that of women.



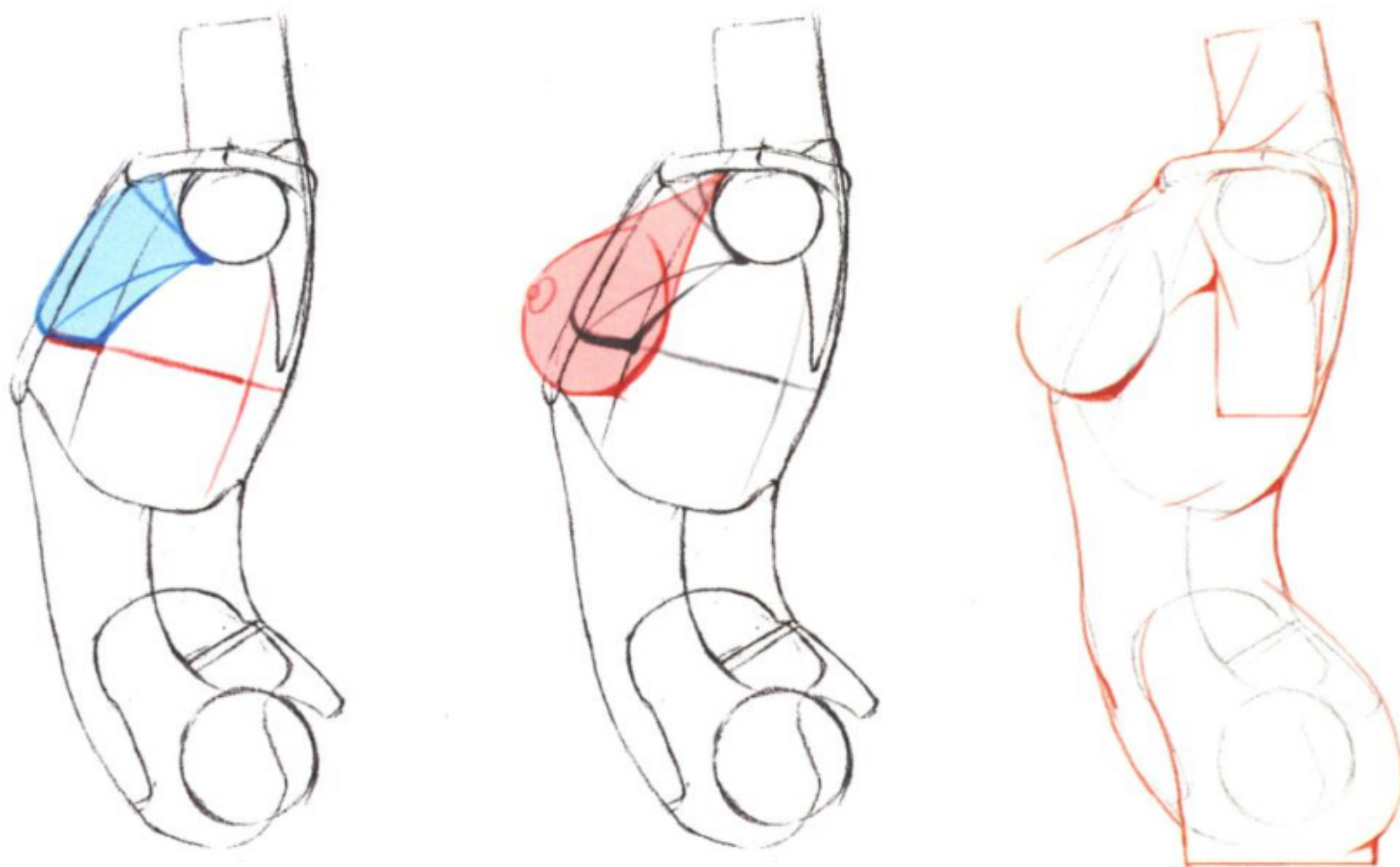
The pectoral muscle area of men is larger than that of women, which is
The difference is due to the different sizes of bone coins.



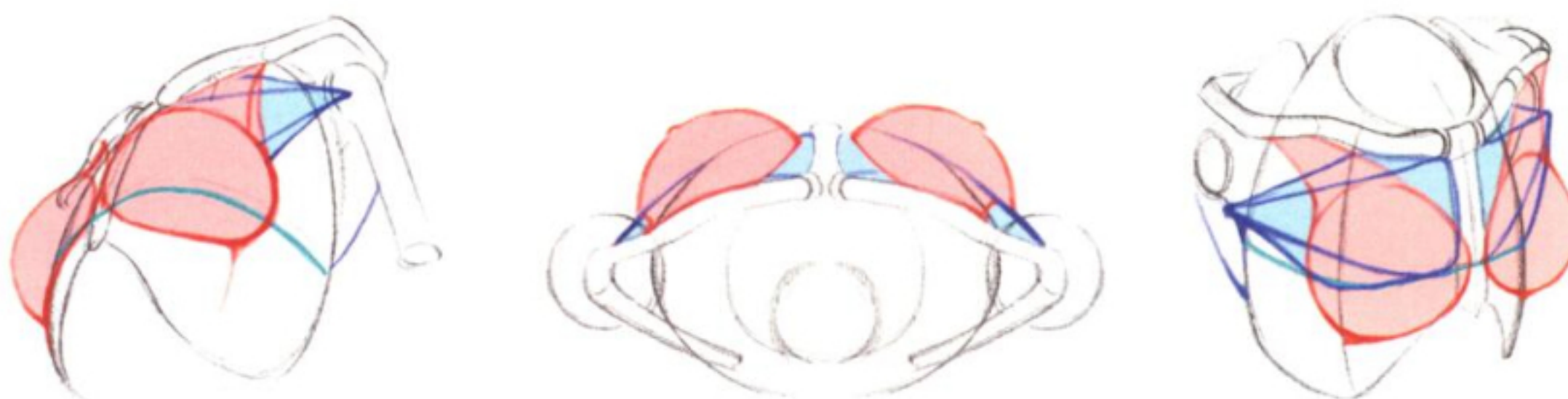
There is less fat distribution on the chest of men, this is One of
the key points to distinguish between men and women.



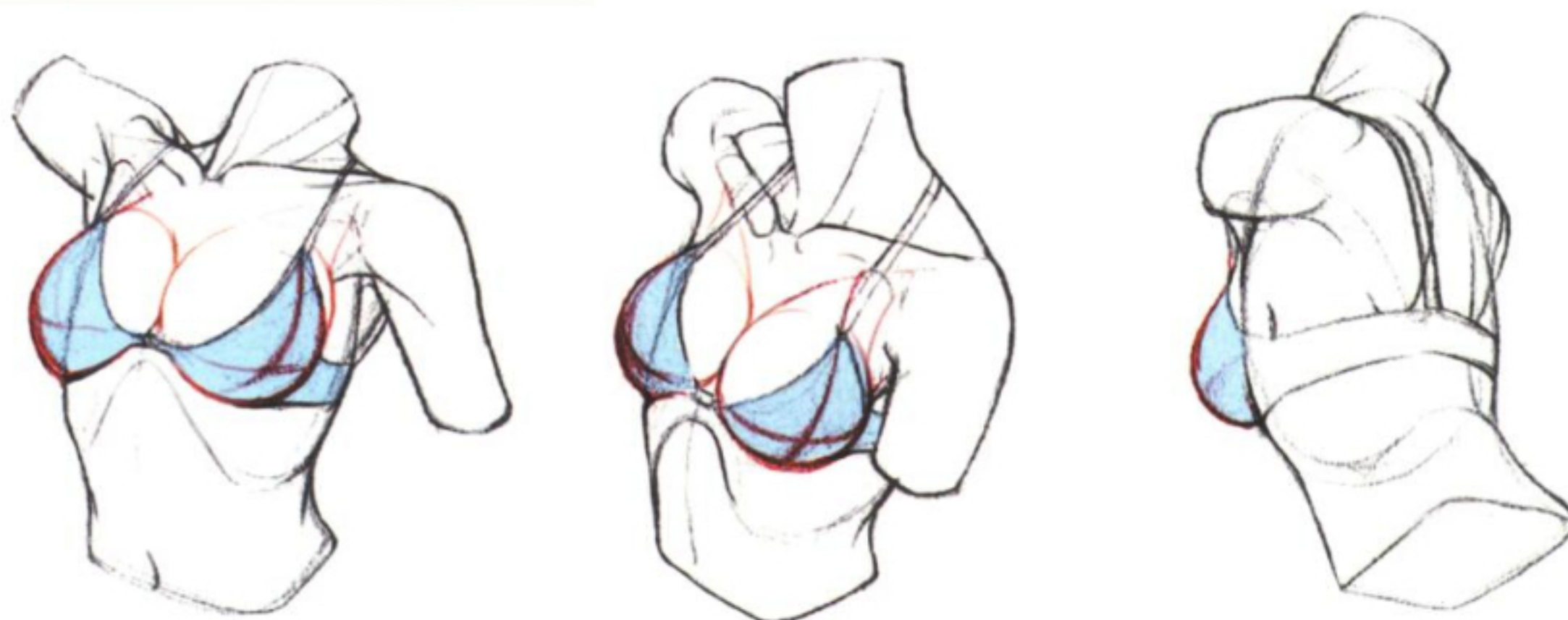
When drawing a woman's chest, first identify the muscle part. On this basis, imagine hanging a balloon with water on the chest cavity, and then drawing the contour line according to the force state of the balloon, you can Draw a natural female chest.



Women's breasts appear in different states from all angles.



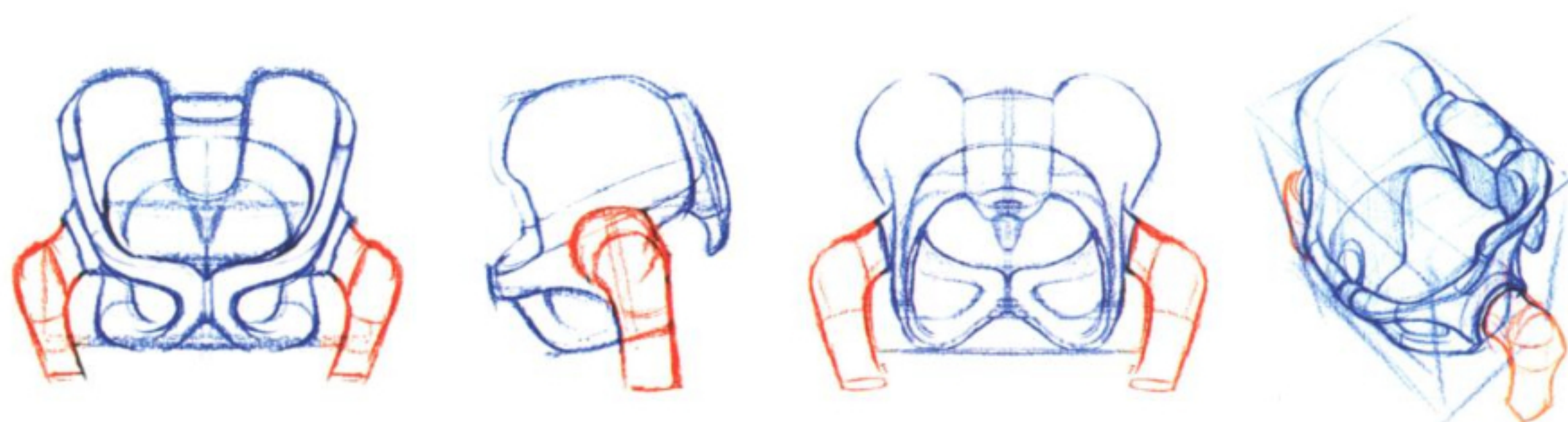
The cleavage of women's breasts is produced by squeezing, not naturally.



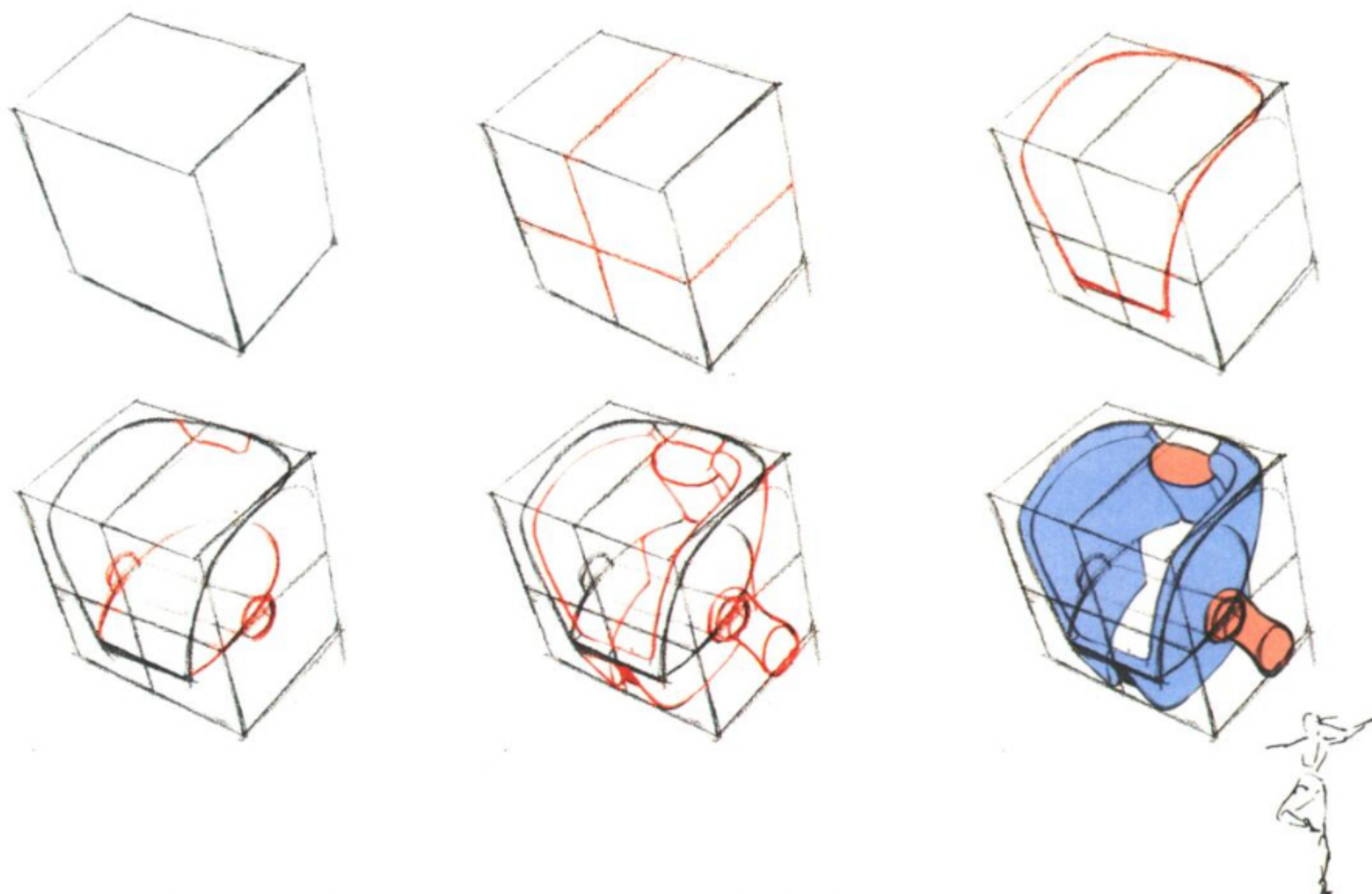
05

Cross-departmental structure

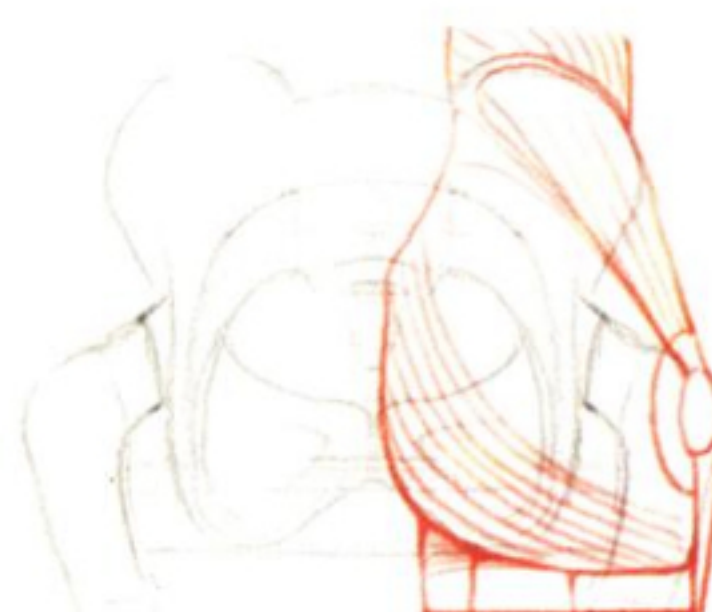
The bone structure of the human pelvis is more complicated, and drawing the pelvis is the key to drawing the lower body well. The pelvis is similar to a basin mounted in a square body. When painting, focus on the pelvis. The relationship between the three-dimensional perspective and the left and right perspective of the large rotor (located above the pelvis) is the key point to correctly draw the movement law of the lower body.



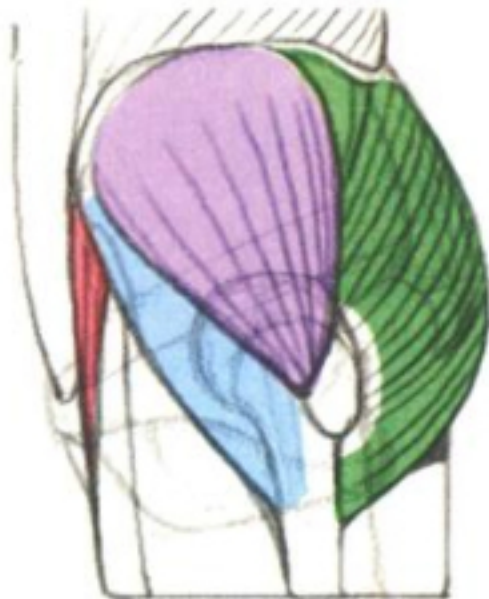
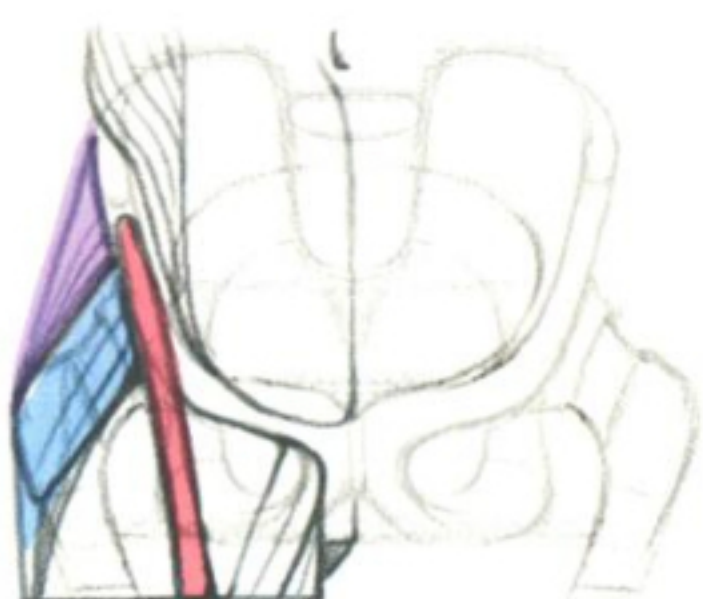
The following picture shows the steps to slowly draw the pelvis in a square body. As can be seen from the figure, the painting of the pelvis must first find the correct perspective law, on the basis of the correct perspective. Slowly find the corresponding reference point to make a strong construction, so that the three-dimensional state of the pelvis can be drawn more easily.



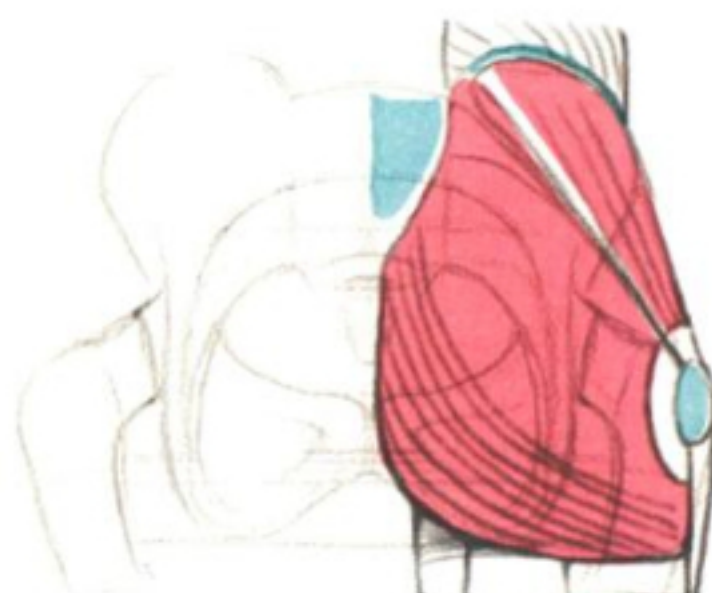
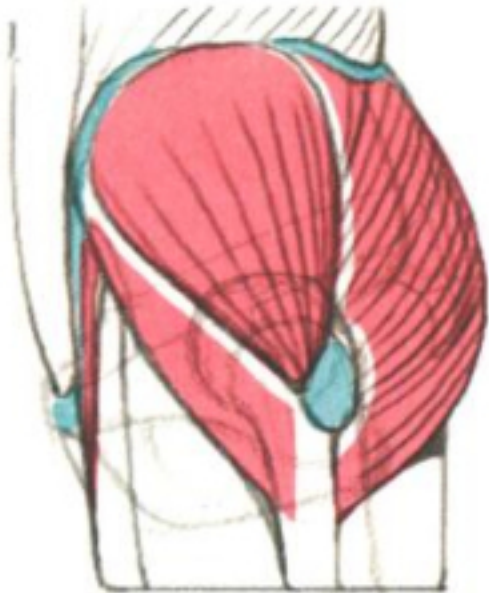
The muscles on the pelvis are intricate, and we can color partition these muscles, which will be of great help to master the local muscle structure of the pelvis.



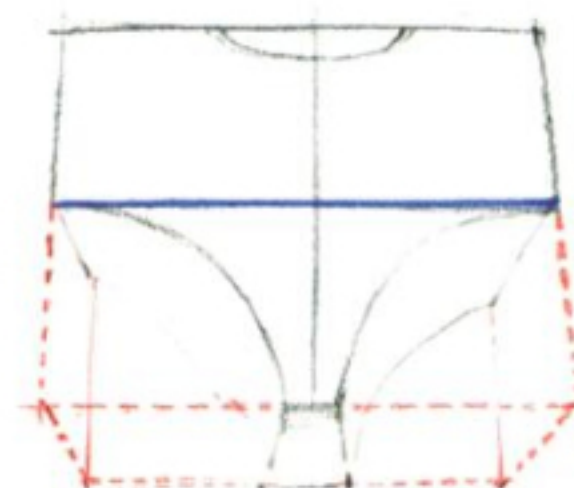
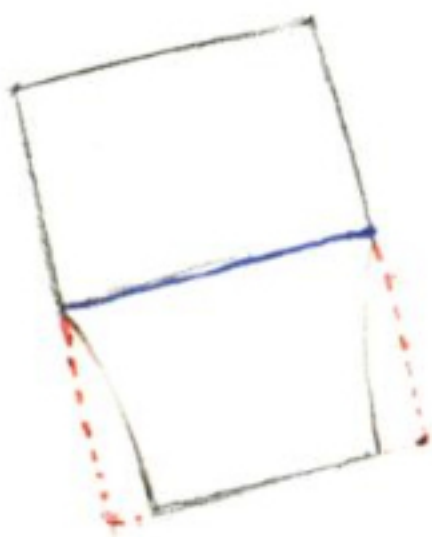
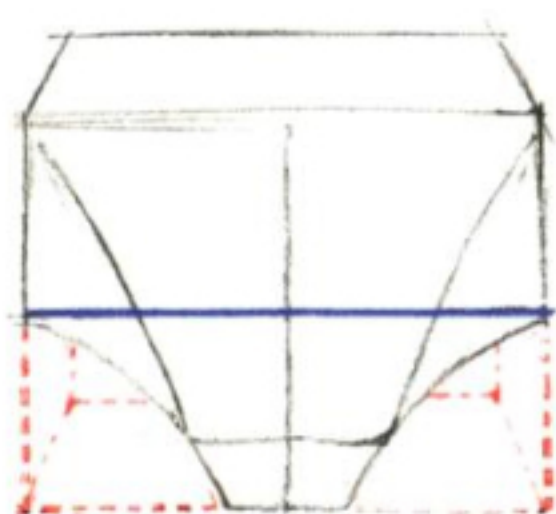
The muscles on the pelvis mainly form four large muscle groups on the side of the pelvis: the fascia tensor, the gluteus medius, the gluteus maximus, and the seamstress muscle. There are many other muscles on the side of the pelvis, here it will no longer be described.



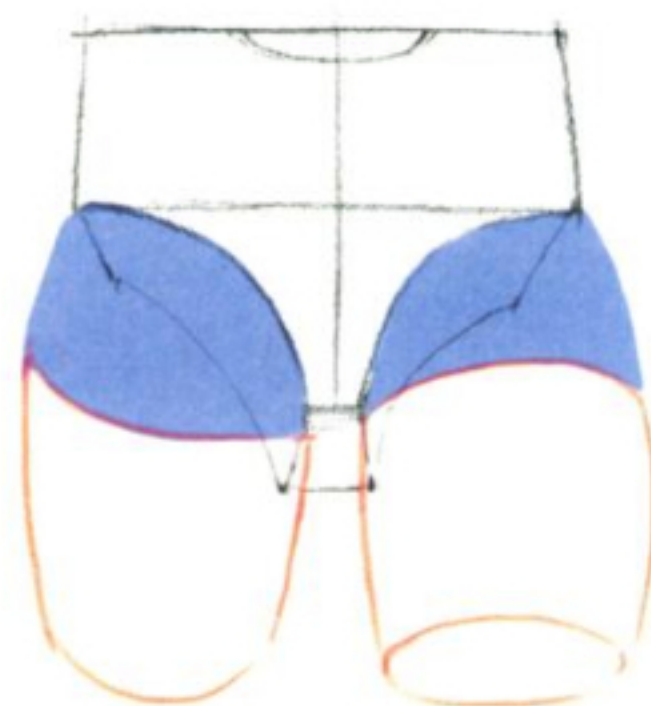
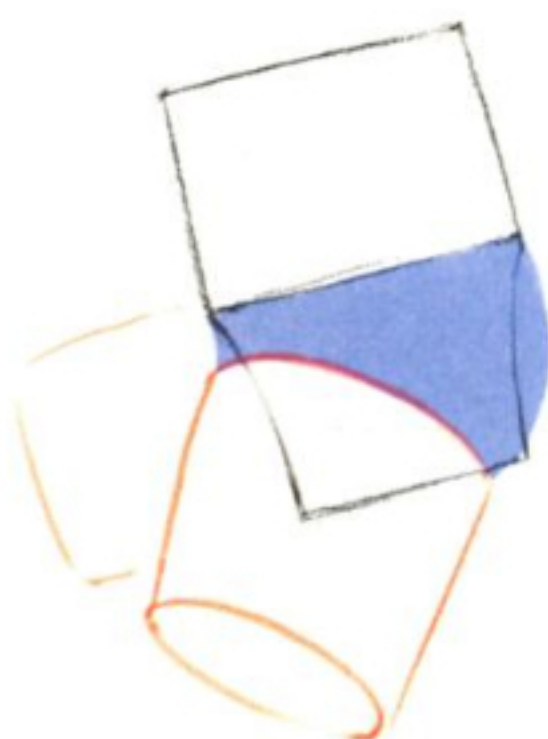
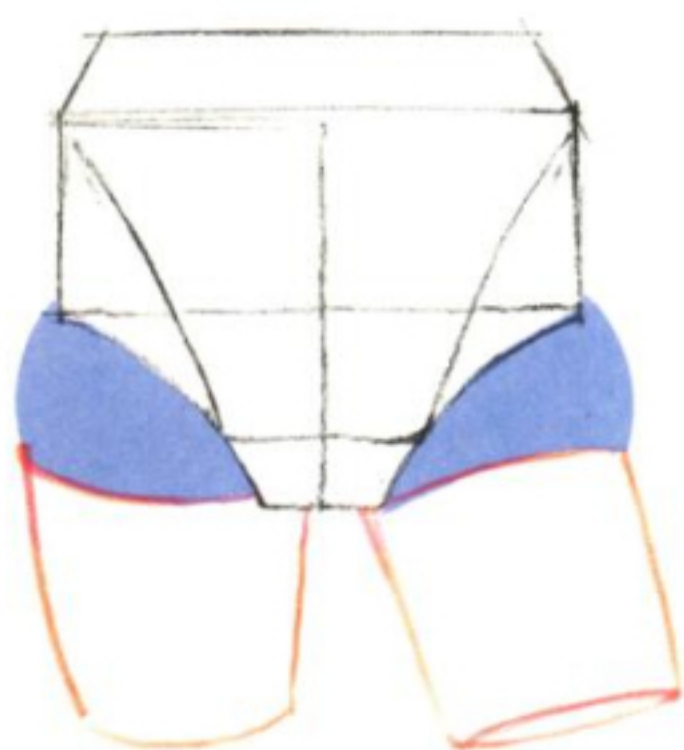
When we draw these muscle groups, we should pay attention to the fact that part of the pelvis is exposed, so that the muscle groups cannot fully cover the pelvis, so as to better reflect the shape of the character's waist. Body beauty.



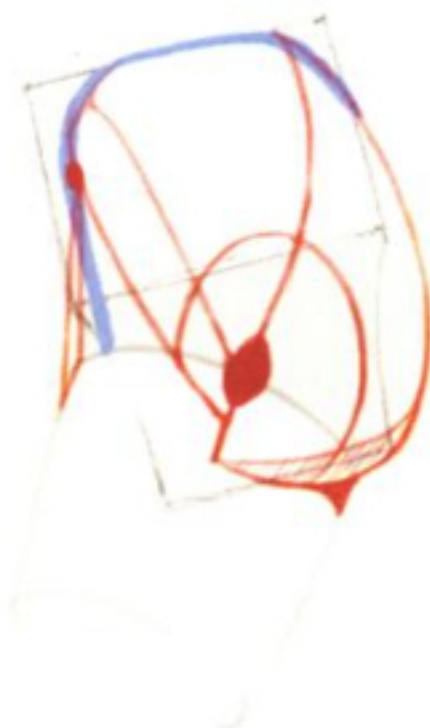
After understanding the muscle groups of the pelvis, we must also focus on the use of geometry on the pelvis. Think of the pelvis as a cube and cut it below one-half of the cube.,
Cut out two arched areas.



Fill the arched area with two rounded shapes, and then supplement the cylindrical perspective of the thigh. Through the combination of shape and cylinder, the perspective relationship of the thigh movement is shown.



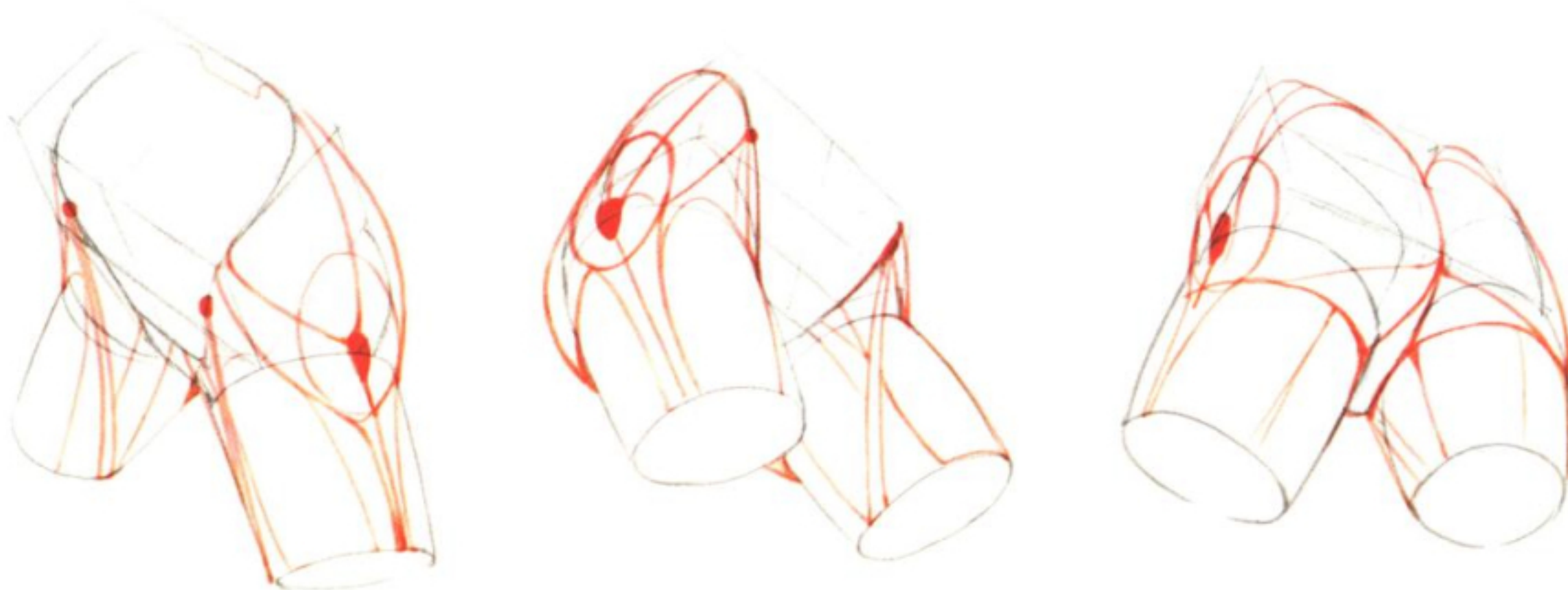
After having a clearer perspective relationship of movement, add the connection relationship of the muscles to show the interspersing and squeezing of the muscles, so that the drawn muscles appear more realistic.



The difficulty of drawing the cross section is to shape the lone line at the root of the thigh. Improper shaping of the lone line will directly lead to imbalance in the proportion of the legs.



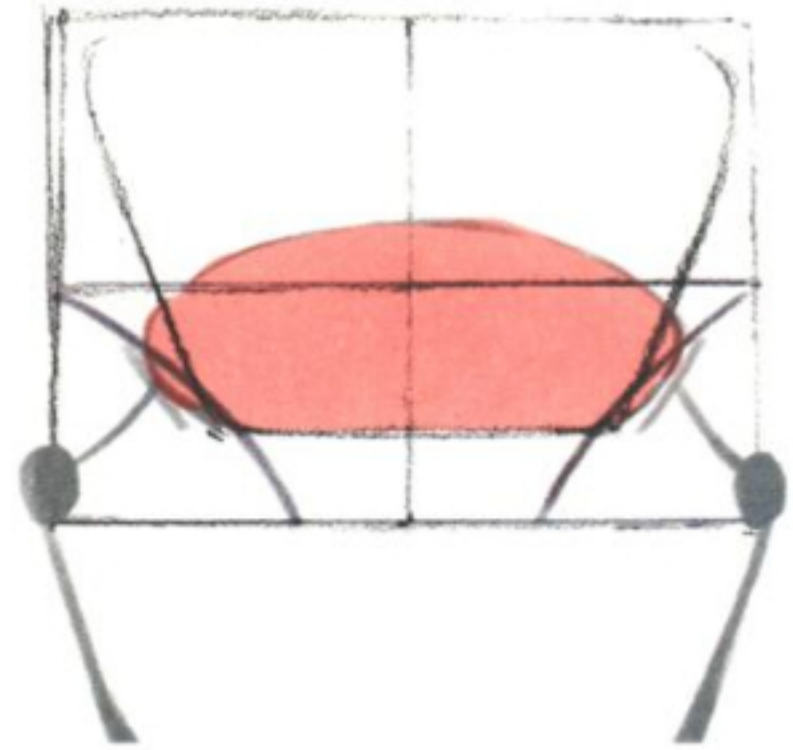
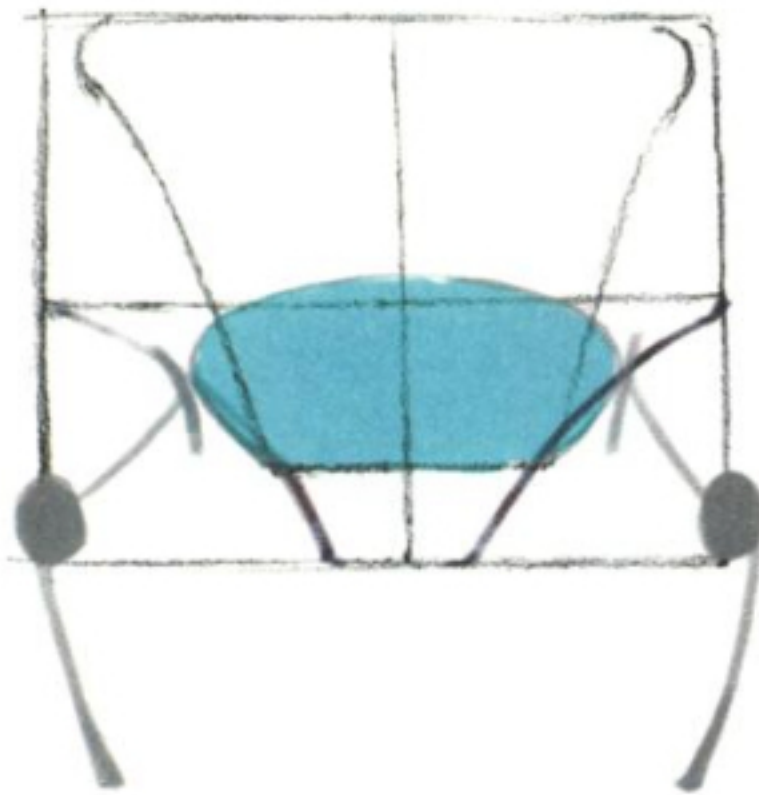
Grasp the precise position of the large rotor in different perspectives, use the connection between the large rotor and the pelvis as a reference for point-to-point muscle connection, and draw the basic shape of the muscles.



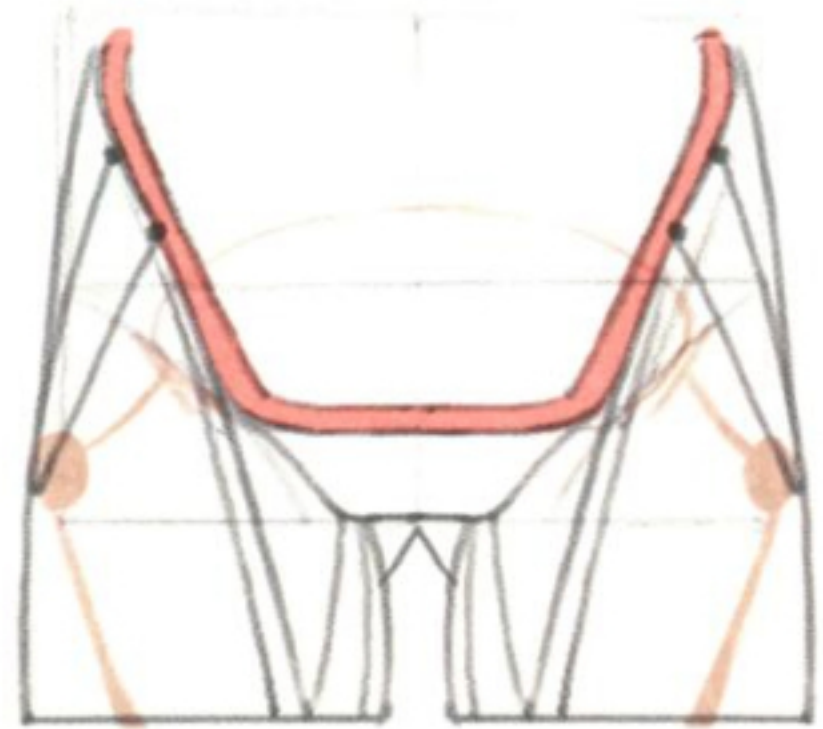
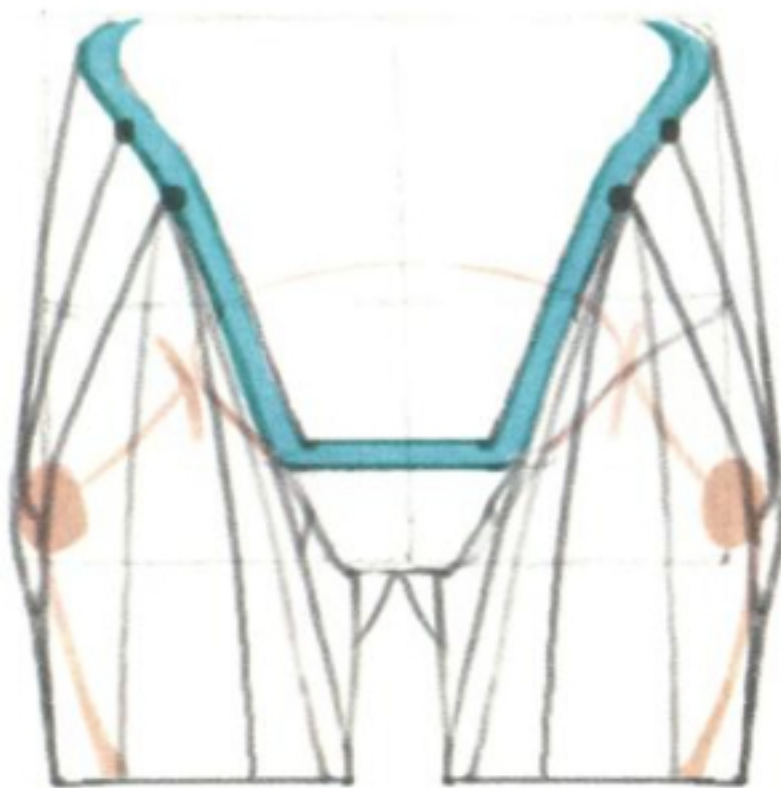
Point-to-point connections are made in the cube. Such exercises can help us express the interspersed and three-dimensional sense of local muscles more accurately.



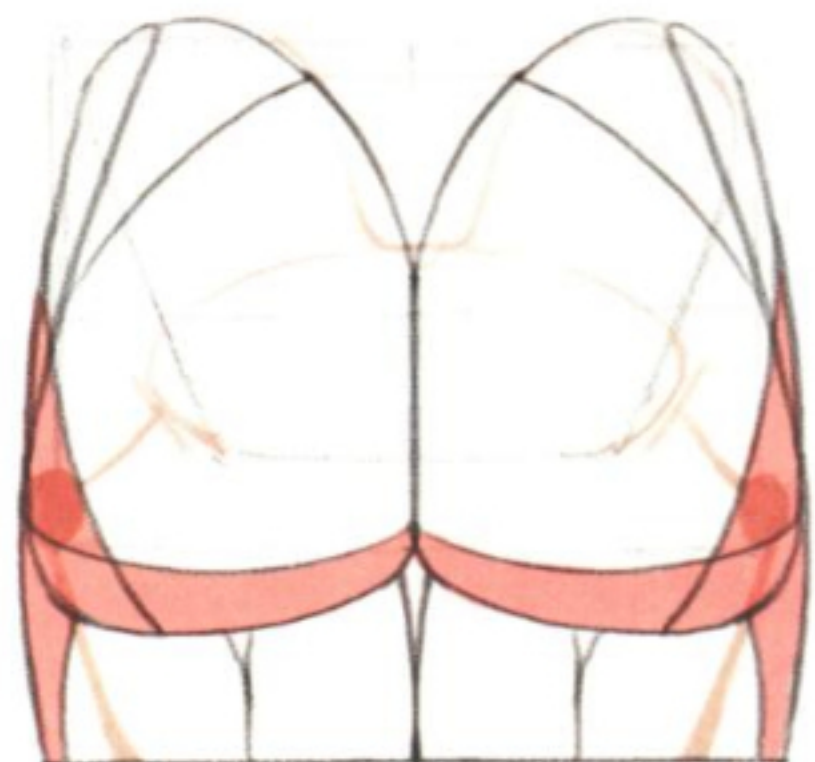
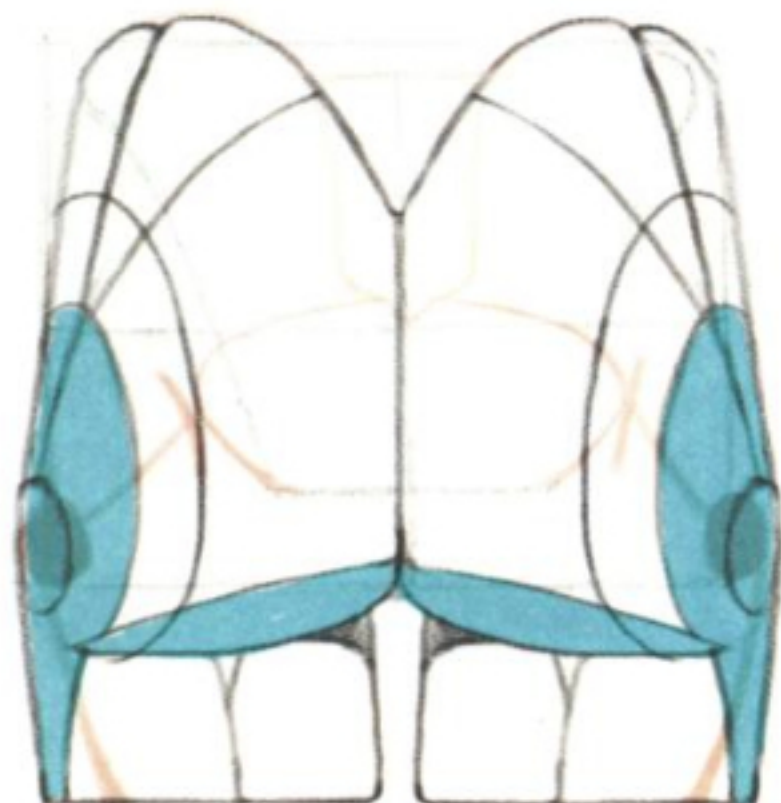
There are several obvious differences between the male pelvis and the female pelvis.



The biggest difference between the male pelvis and the female pelvis lies in the structure of the bottom of the pelvis. This is due to the different physiological structures of men and women: men do not have a uterus and cannot give birth. Therefore, the bottom of the pelvis is relatively small; women have the ability to nurture babies, but she needs a wider passage, so the bottom of the pelvis is relatively wide.



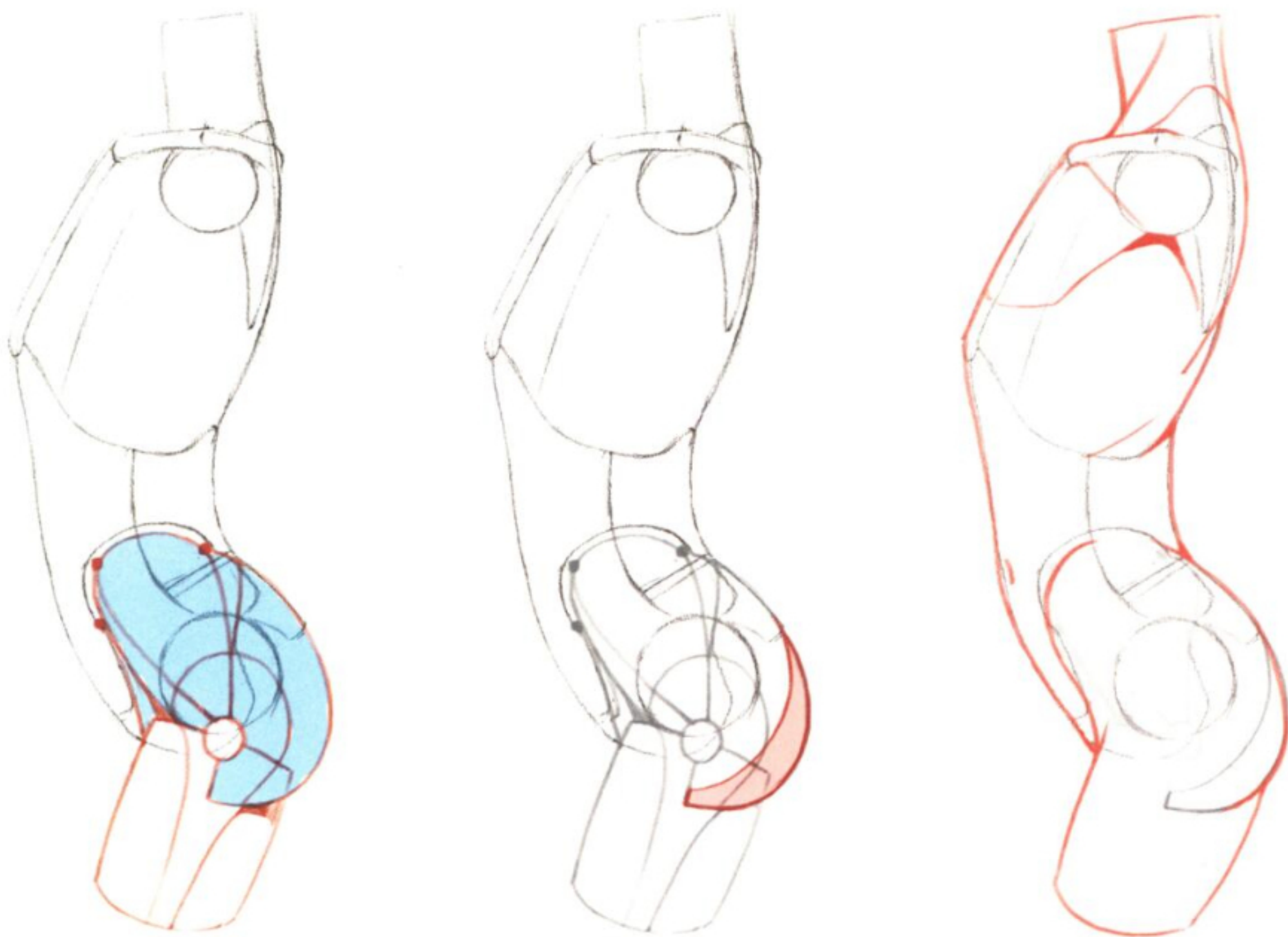
The bare part of the pelvic bones of men and women is also different: the bare part of the pelvis refers to the area that is not covered by muscles, and it is only covered by skin, which is in the shape of the letter "U". The male pelvis is relatively long and narrow, while the female pelvis is relatively wide and flat.



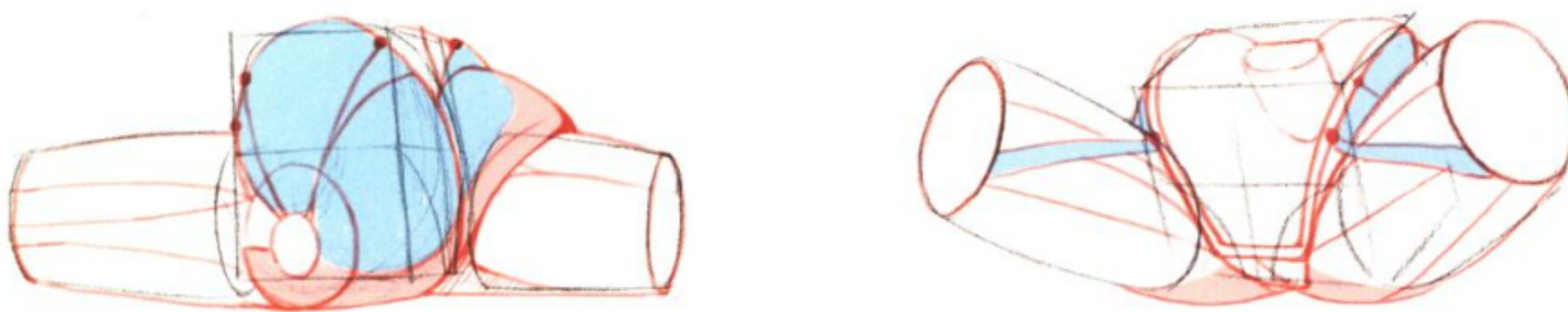
There are also some differences in the buttocks muscles of men and women: men's buttocks have a lower fat content and the contour shape of the buttocks is tougher; women's buttocks have a higher fat content and the shape of the buttocks. The outline is more rounded.



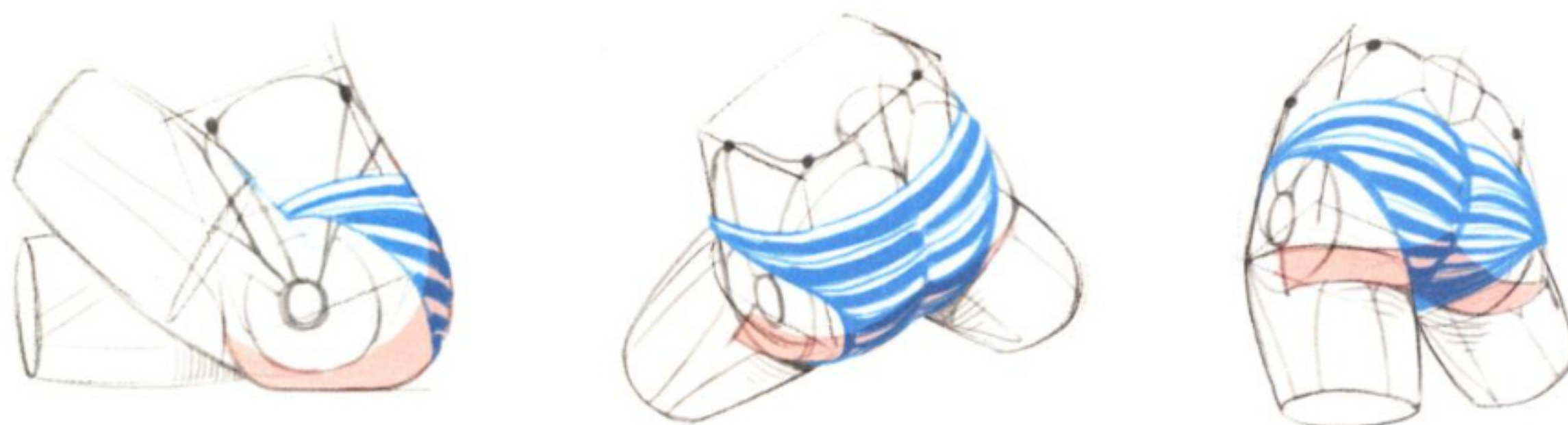
The focus of drawing the pelvis is to find the top of the pelvis and the position of the large rotor. The main interspersed points to be represented when shaping the interspersed lines are also located in these two places.



In shaping the pelvis, we should also pay attention to drawing the squeezing of the muscles under the perspective of the cube and cylinder.

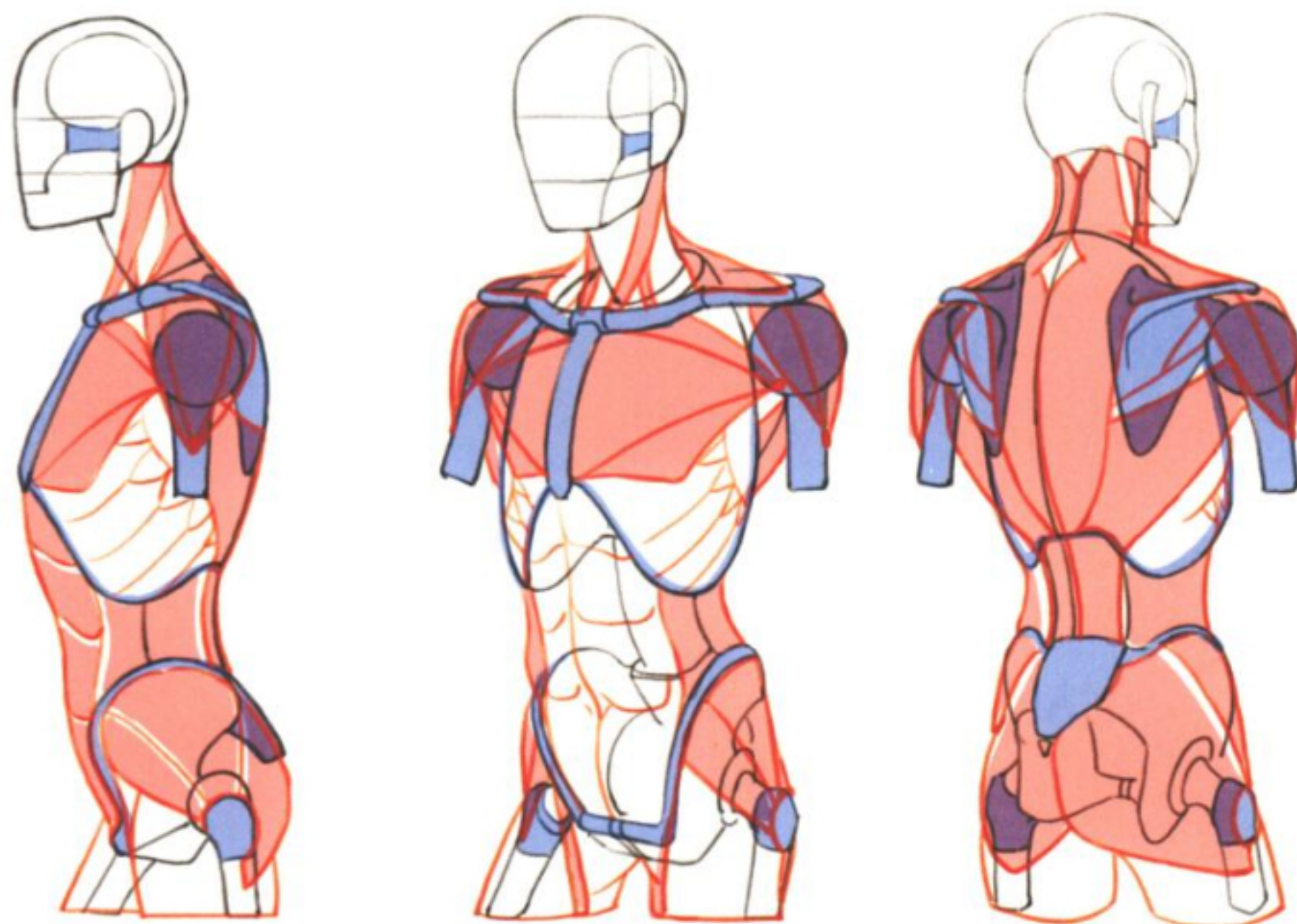


When drawing the buttocks, the undulating lines of the buttocks should be drawn according to our perception of somatosensory.



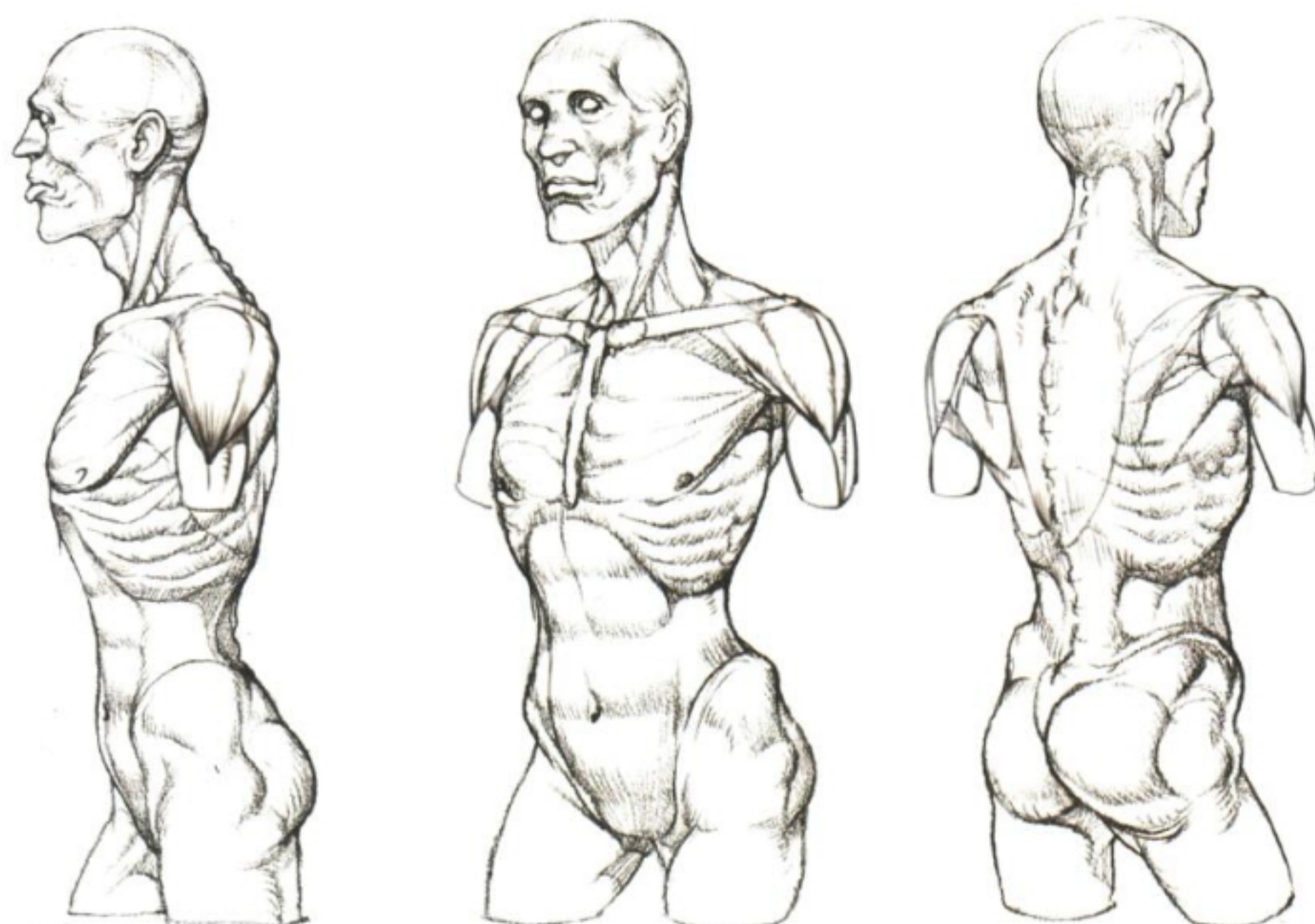
06

Comparison of the torso of a thin person and a thin person

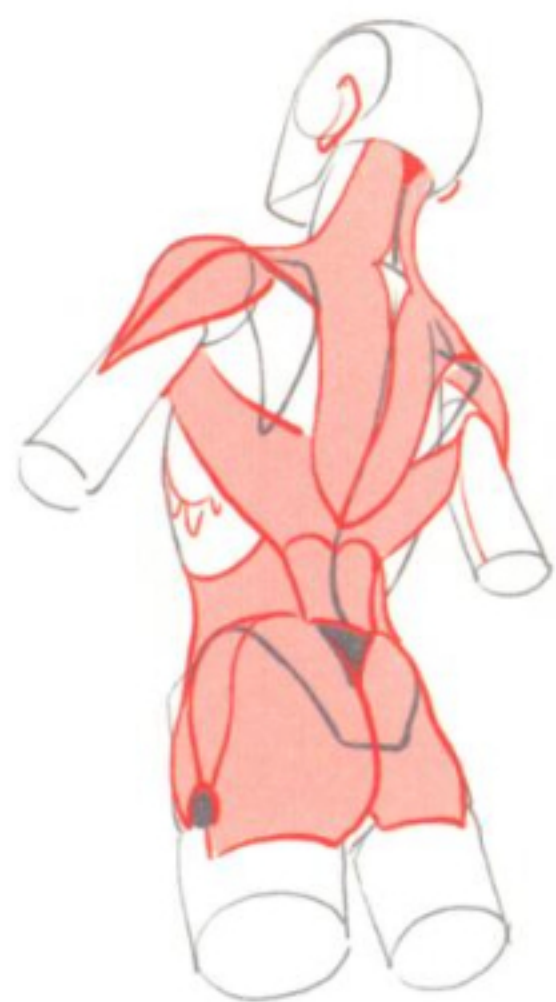
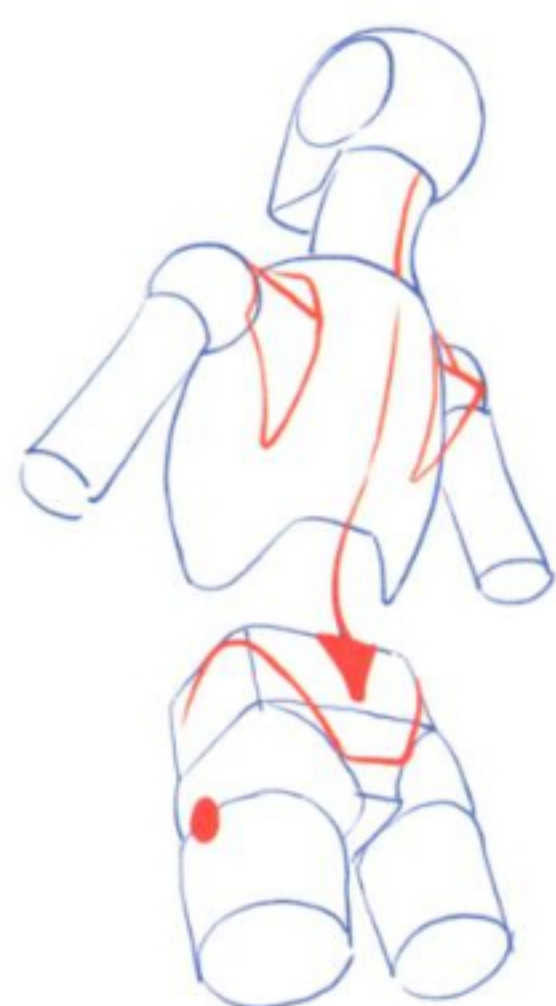


The characters are fat and thin, the same
When the body shape of the character changes, its
The size of the bone will not change, it will change
The transformation is mainly the muscles on the bones.

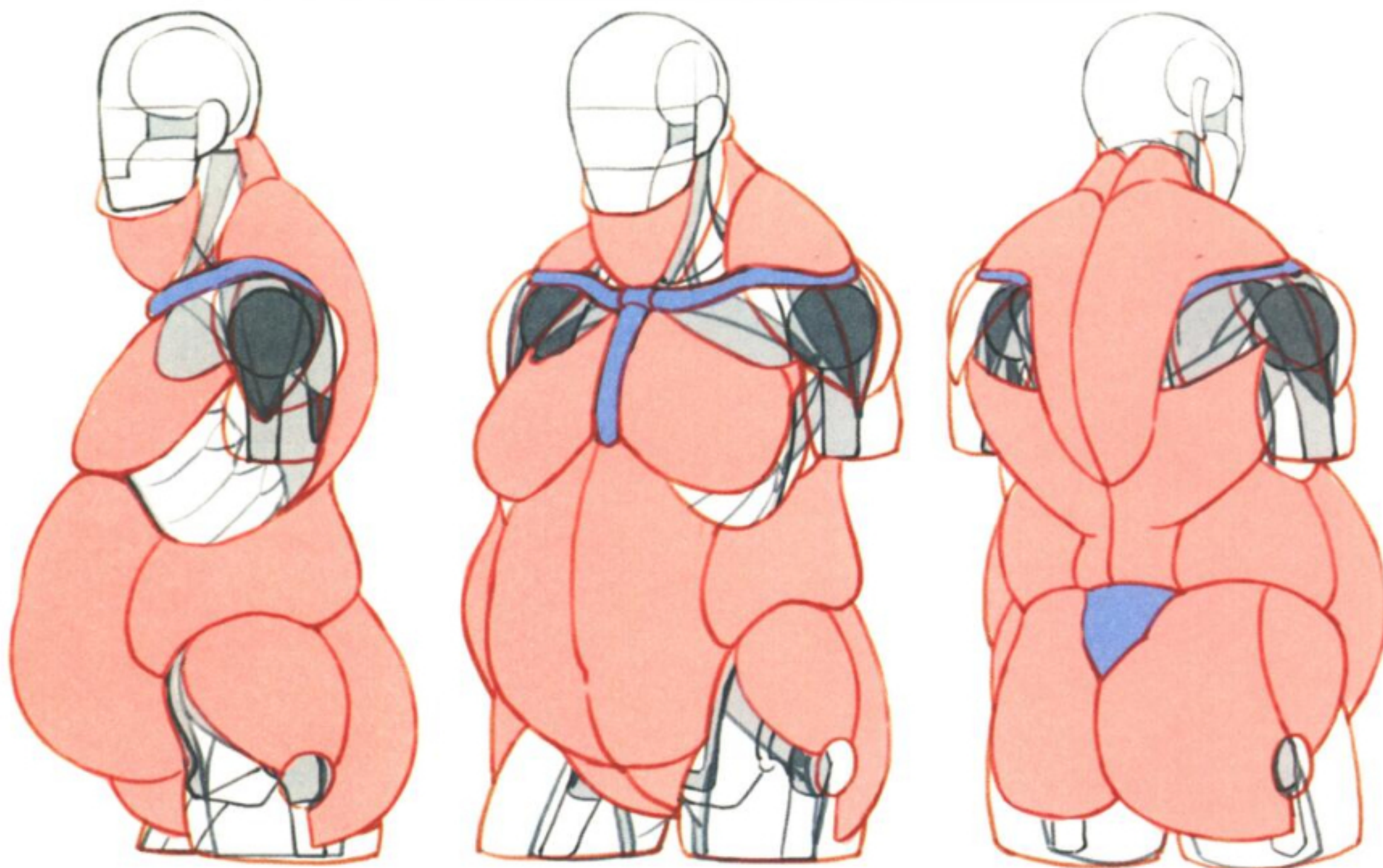
When painting people who are tired, they
should be Draw some thinner muscles on the bone road The
meat group, try to draw as much as possible at some bone
points The basic structure of the bone grid is drawn like this
People who come will look thin.



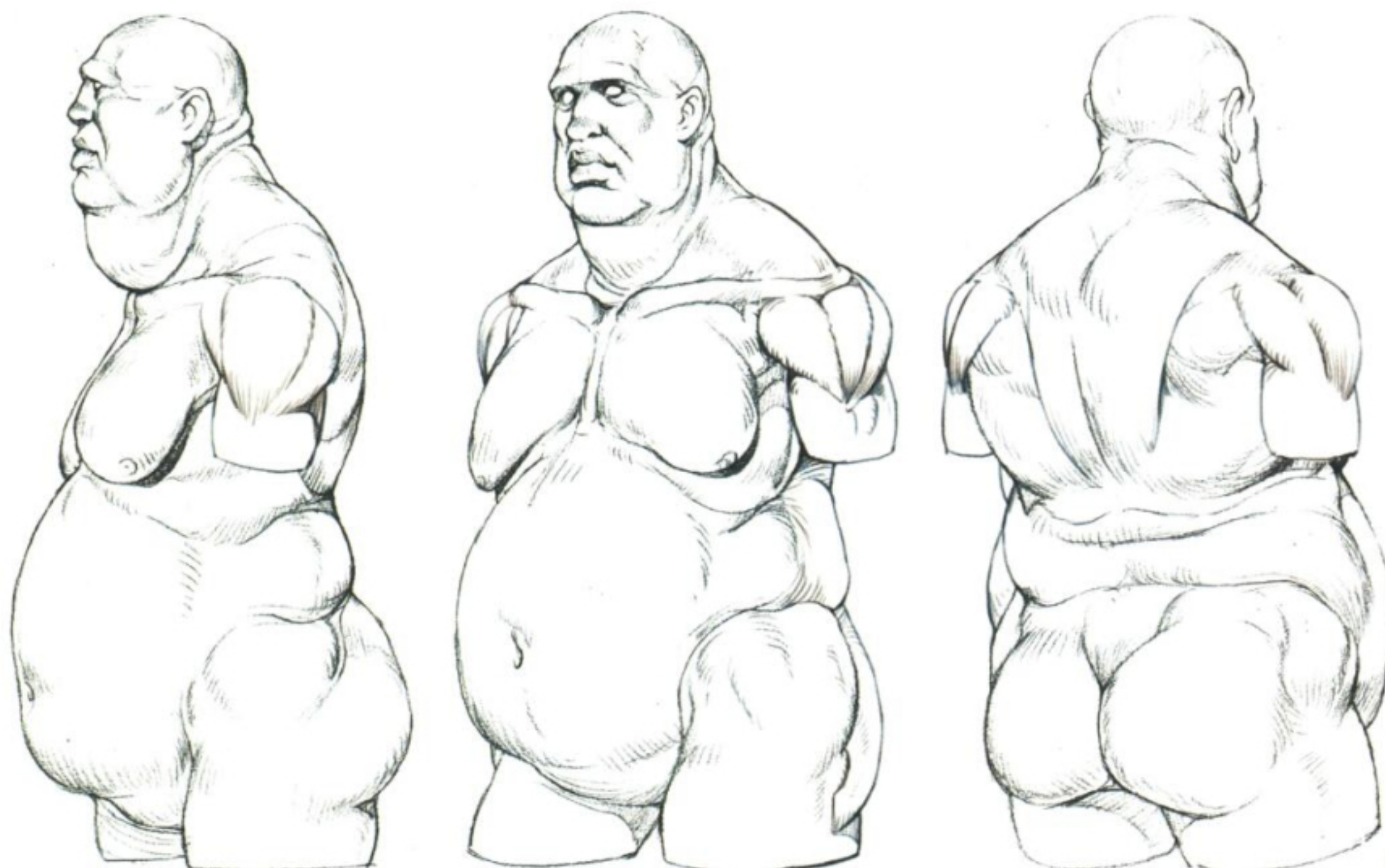
When painting a thin person, it is necessary to make the flesh of the character recede into the body, and find the prominent part of the bone grid for special treatment, so that a more realistic thin person can be drawn.

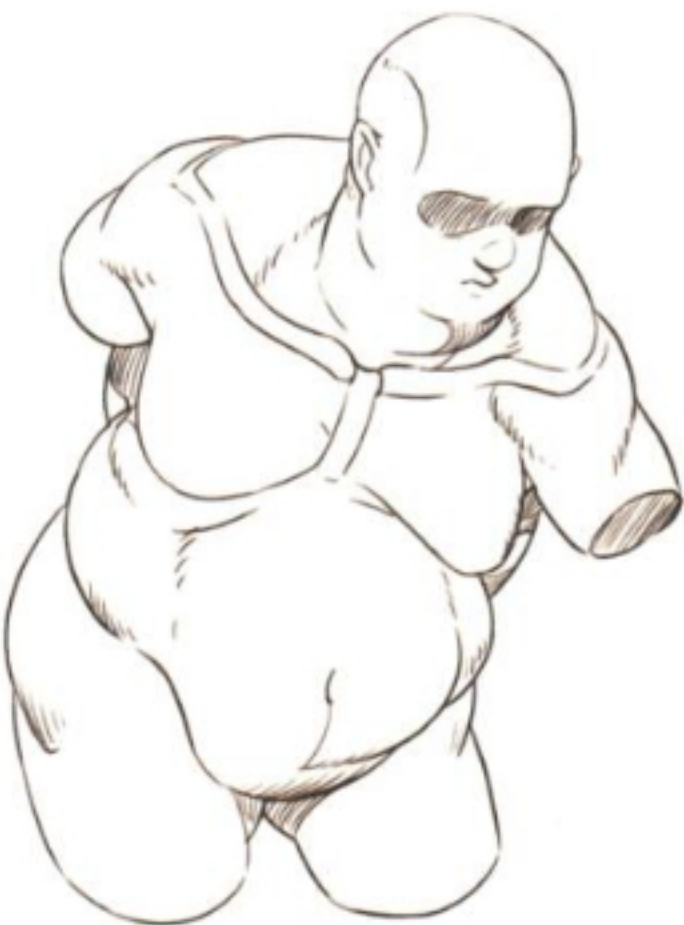
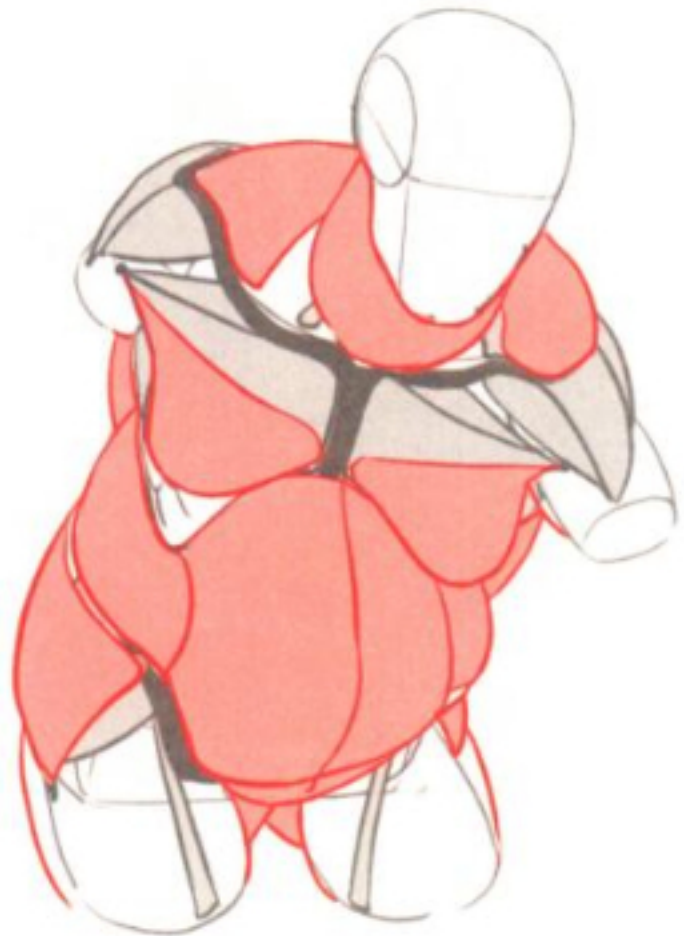
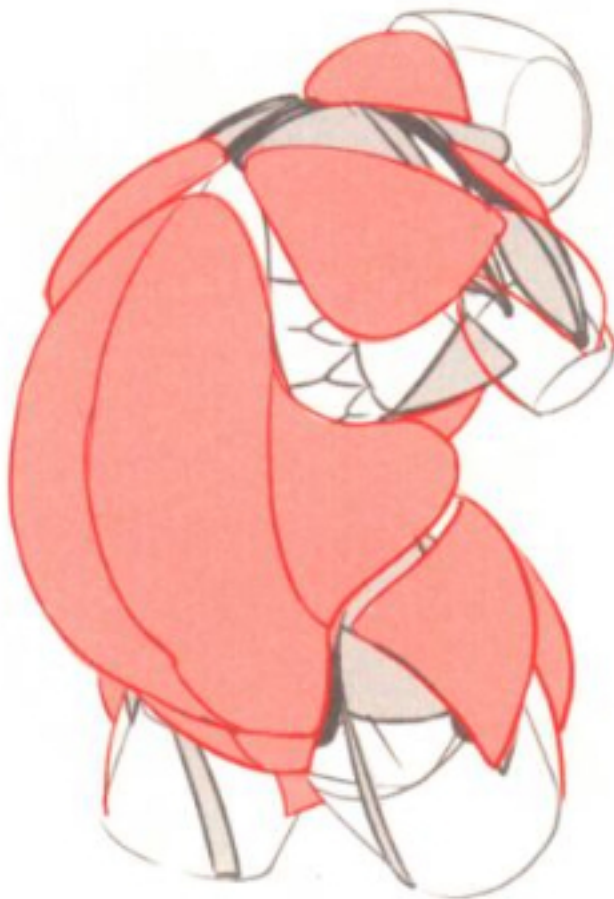
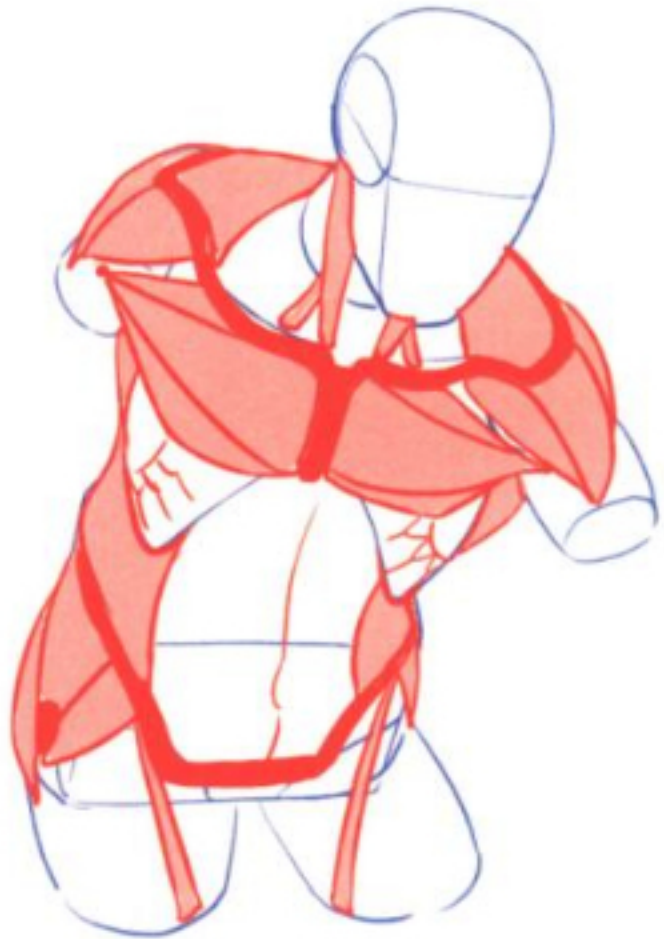


④The fat of fatter people is soft and affected by gravity. When these fats bulge out, they will droop, hanging on the bones like water balloons.



⑤When drawing fatter people, it is necessary to increase the fat in their bodies and distinguish the shape of the outer contour at the fat slack, so that the fatter people drawn will be more reasonable.

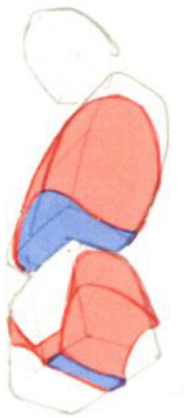
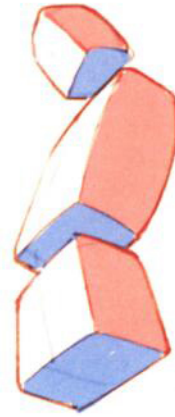
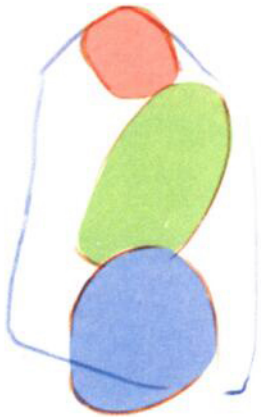




When people who are drunk exercise, the fat on their bodies will be pulled and squeezed with the bone coins, and these fats will bulge outside the bone coins.

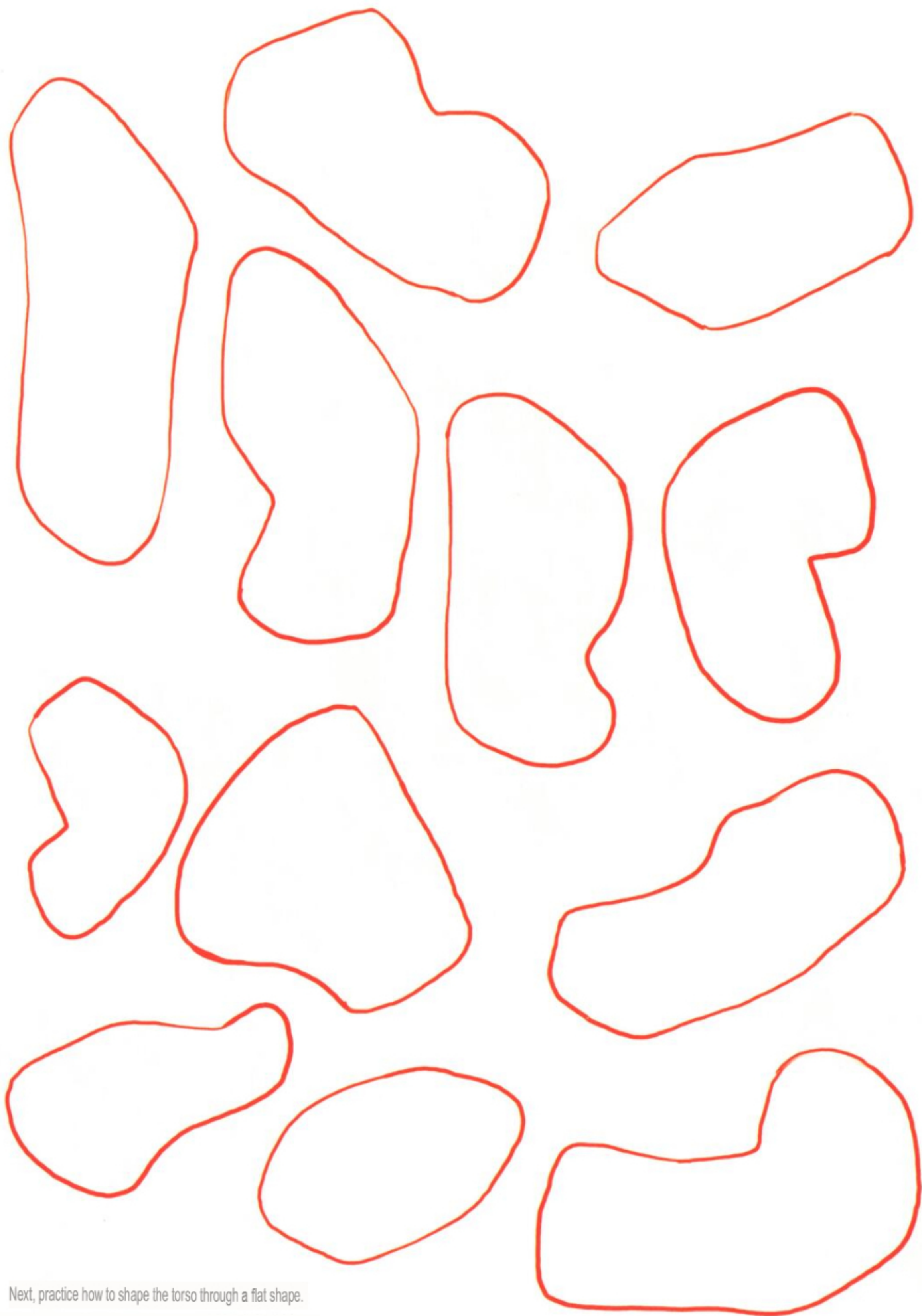
07

THE DRAWING STEPS OF THE TRUNK



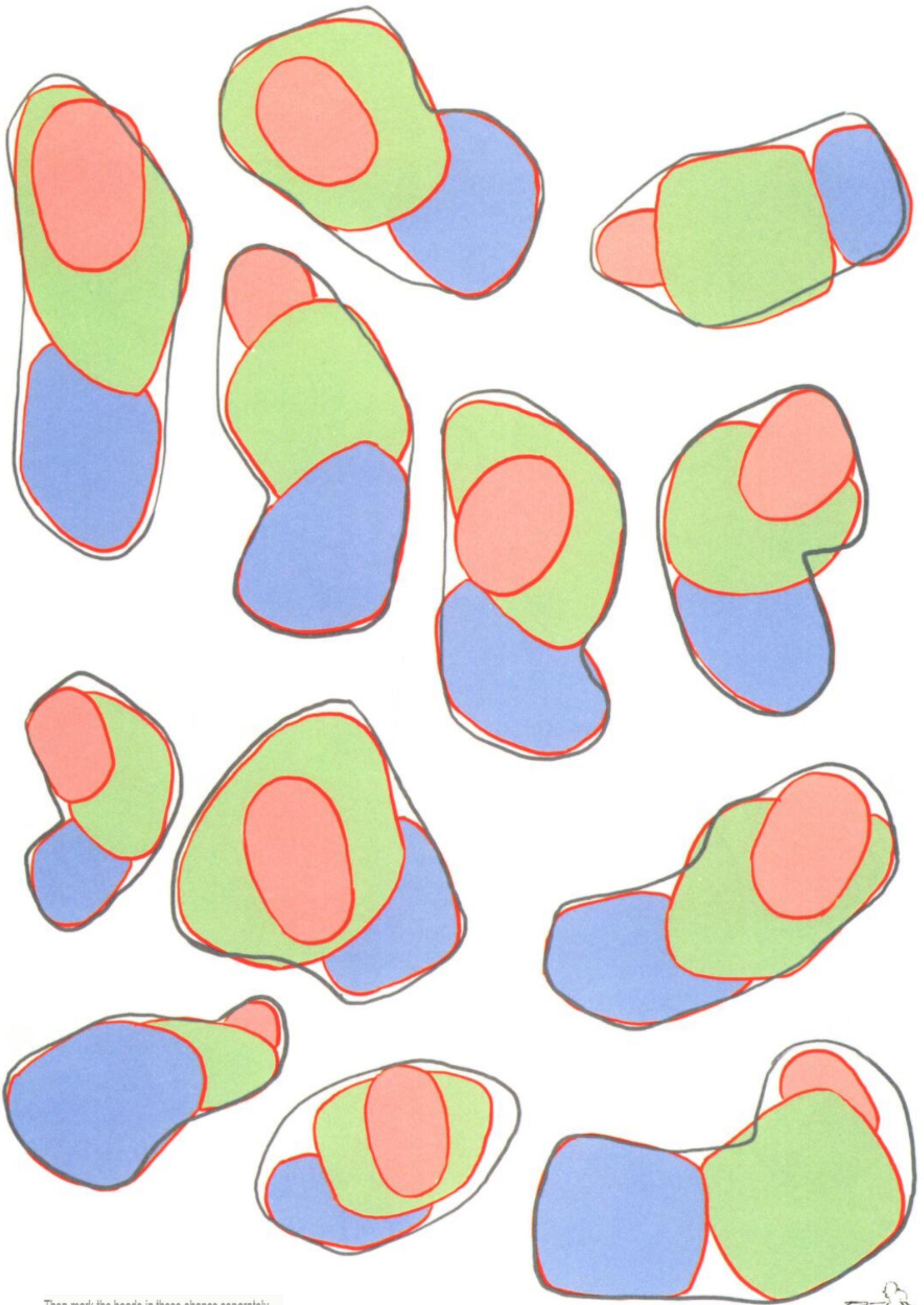
Here is a diagram of the drawing steps of the torso. We can refer to these steps to draw a perspective torso. After grasping the spatial relationship of the neck and the drawing method of human bones and muscles, we will be more comfortable when we paint the human body in the future.





Next, practice how to shape the torso through a flat shape.

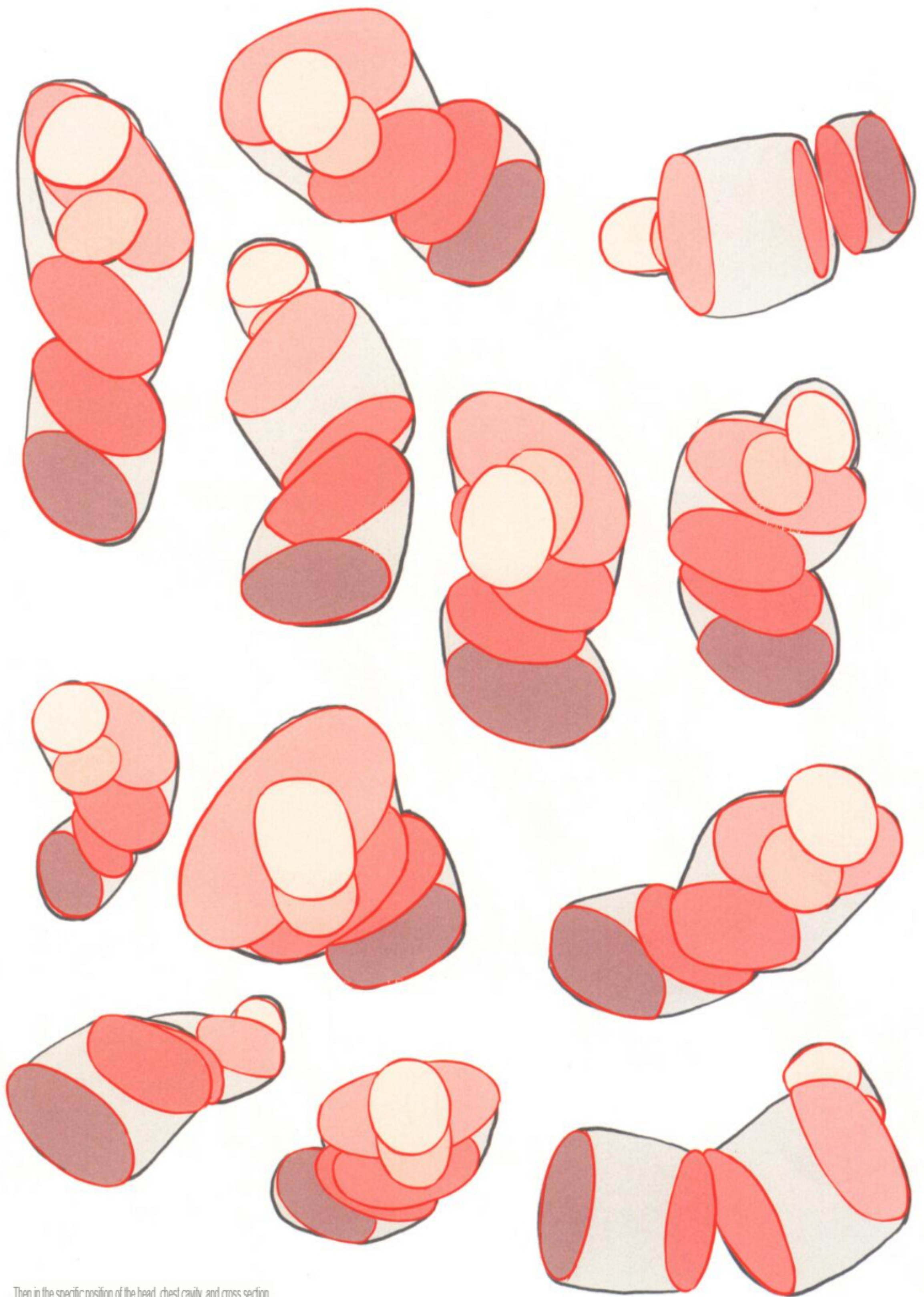
| First draw different shapes with spacing on a blank piece of paper.



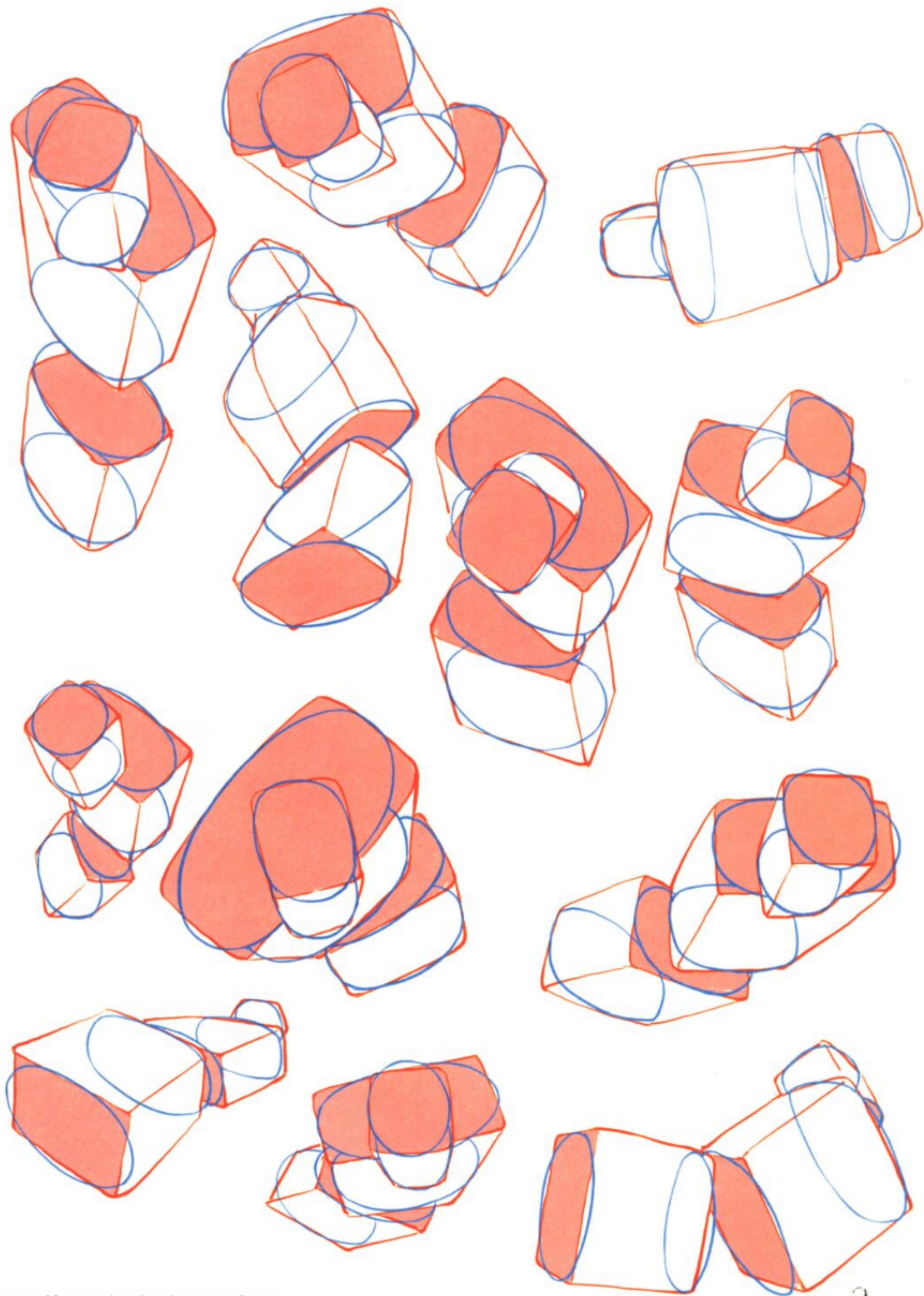
Then mark the heads in these shapes separately.

The specific location of the chest cavity and cross section.



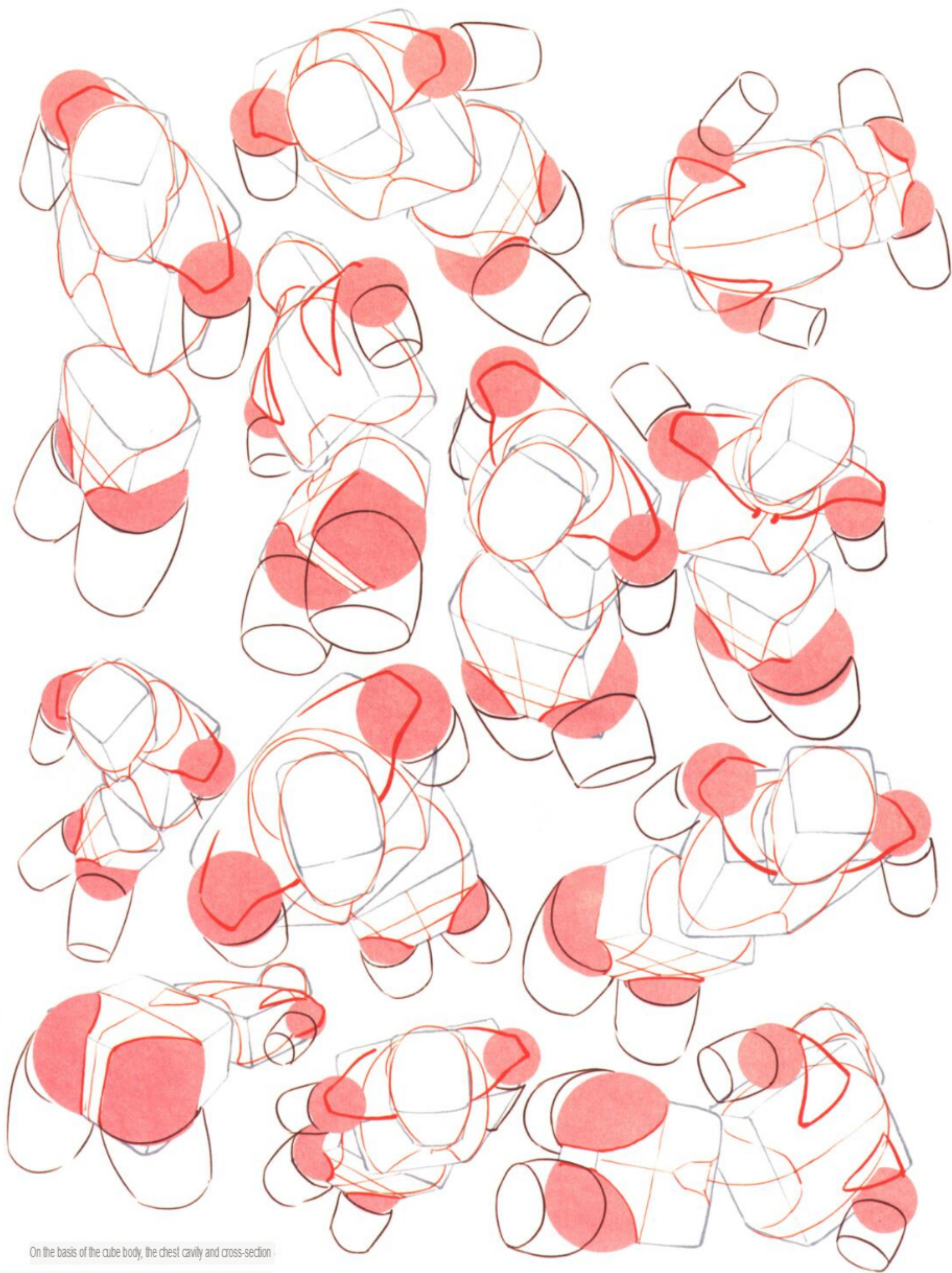


Then in the specific position of the head, chest cavity, and cross section
Set the shape to create the round facets of these parts and make them change
Three-dimensional.

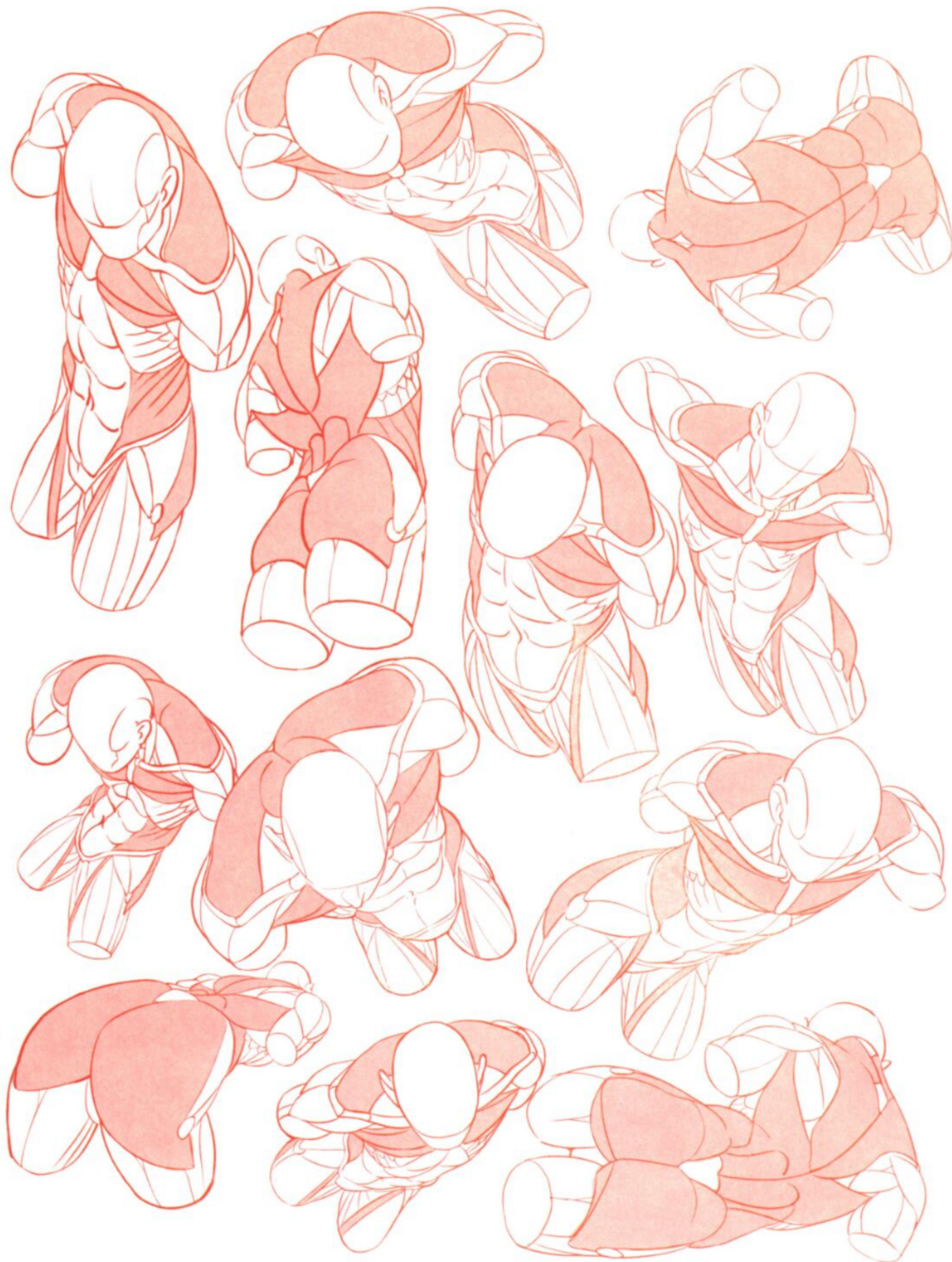


Cut round facets and cut them into square faces,
Increase their thickness and turn them into squares with reasonable perspective.





On the basis of the cube body, the chest cavity and cross-section .
To shape, use clips and spheres at the same time, and .
The cylinder clearly explains the perspective state of the human limbs.



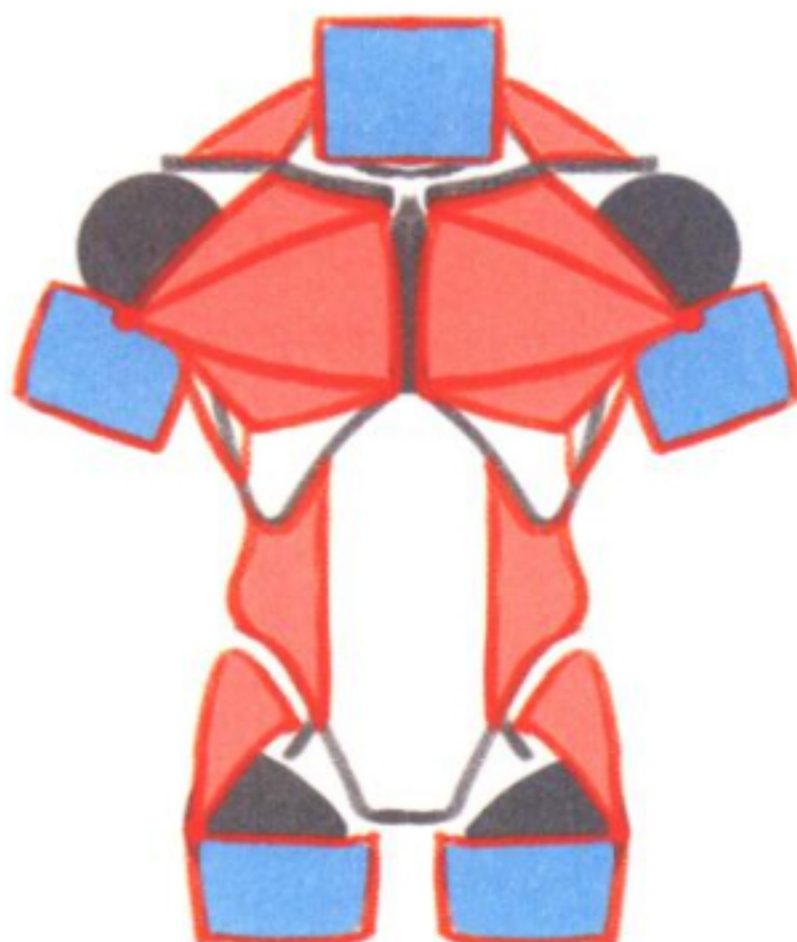
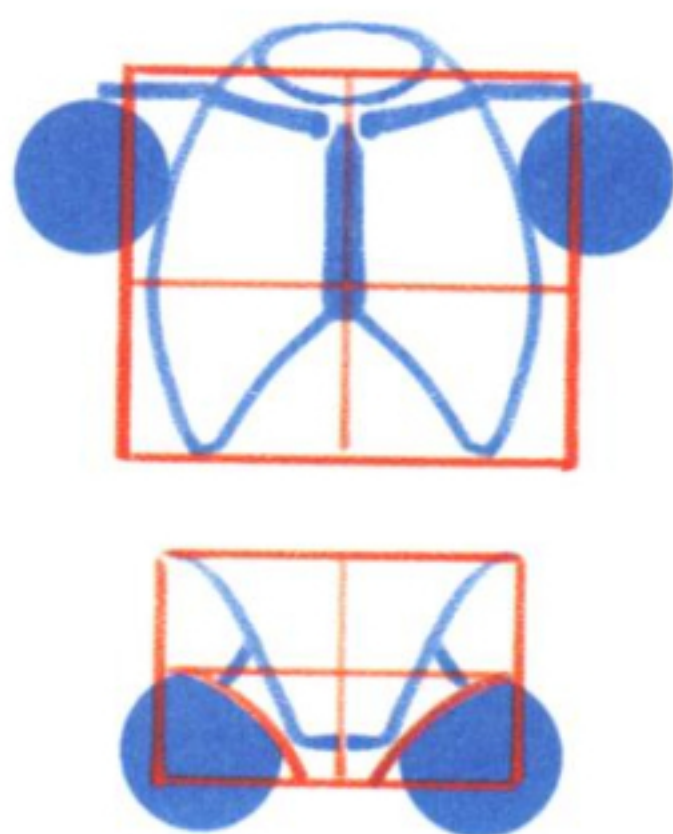
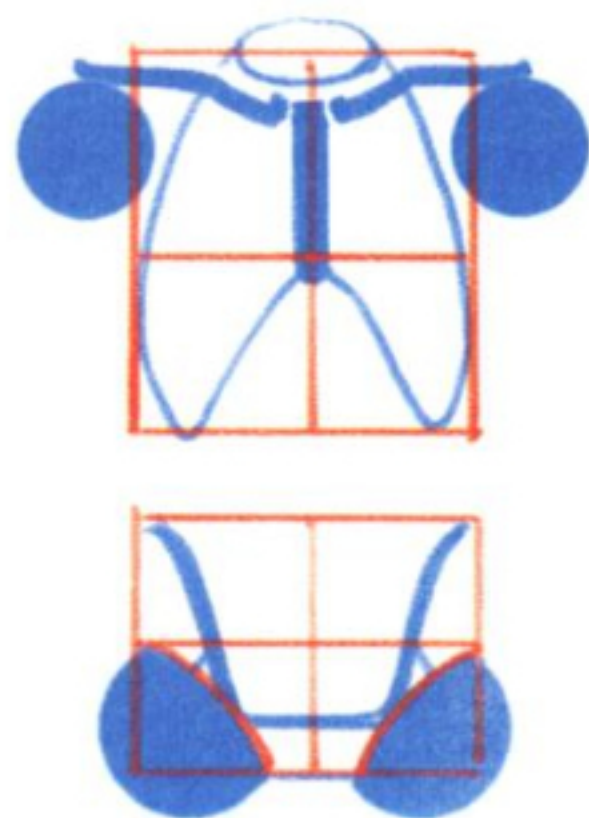
On the basis of these brackets with a sense of space, add
 Add the corresponding muscles and refine the lines on the bracket,
 You can shape different corners through the shape of the plane
 Degree of drying.



08

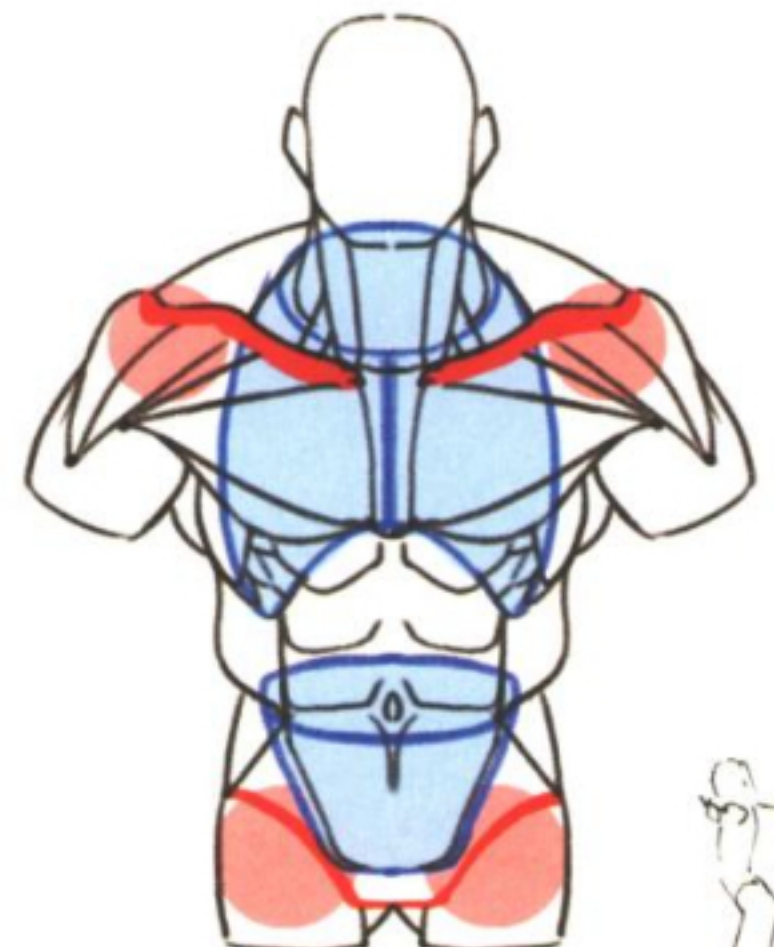
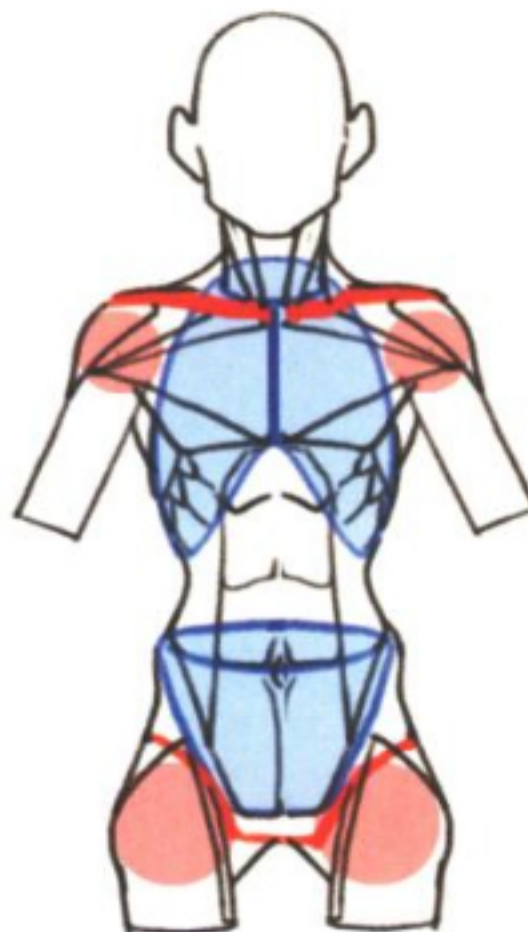
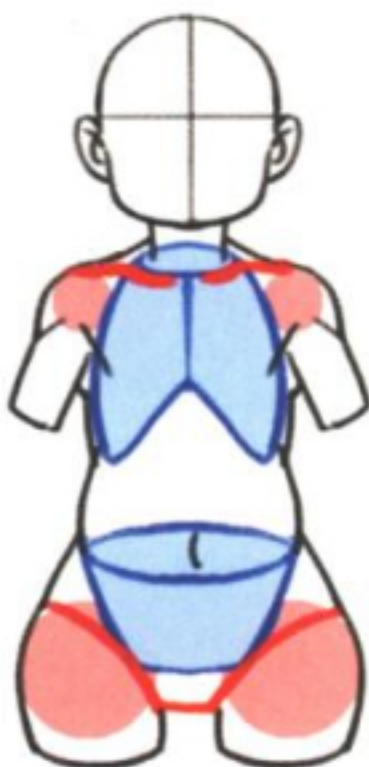
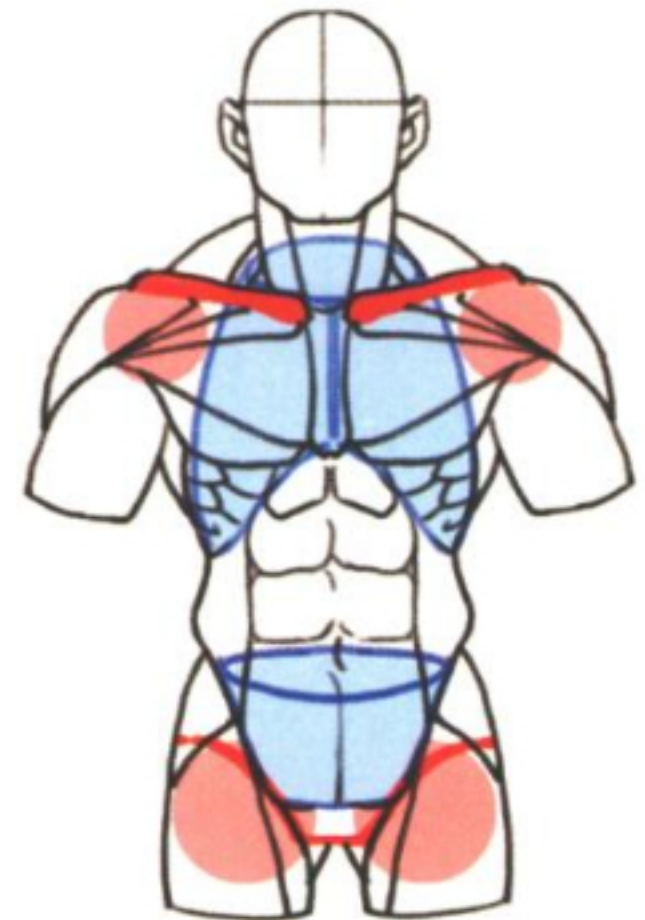
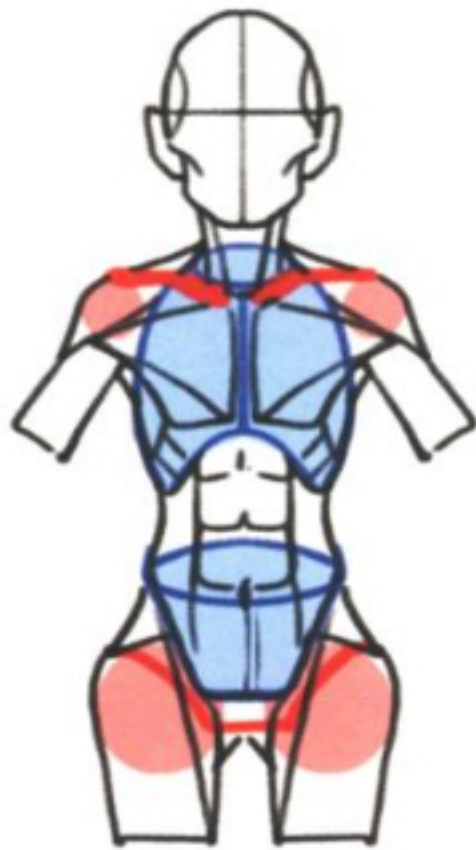
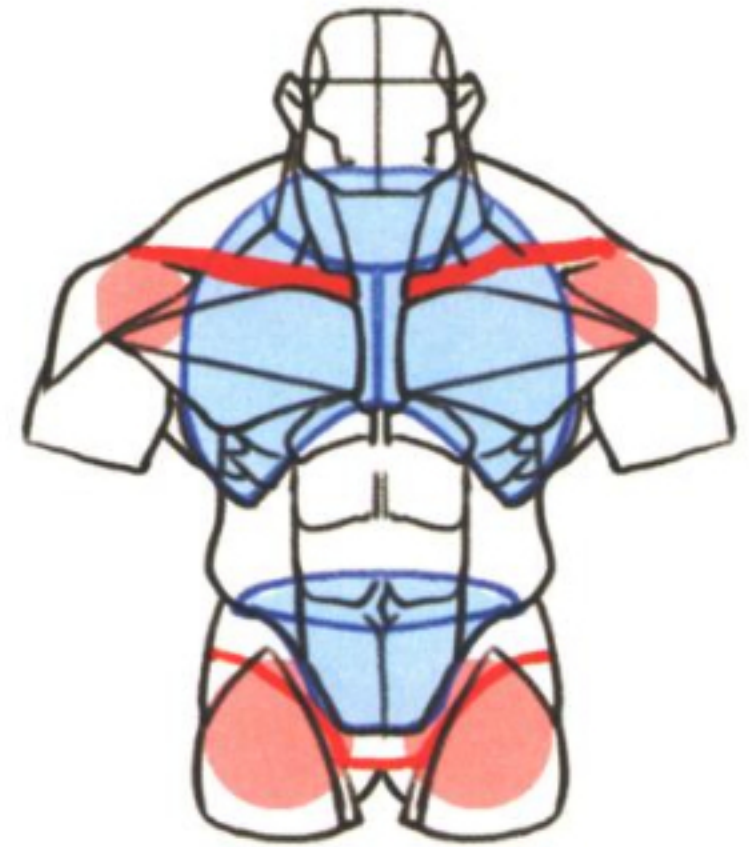
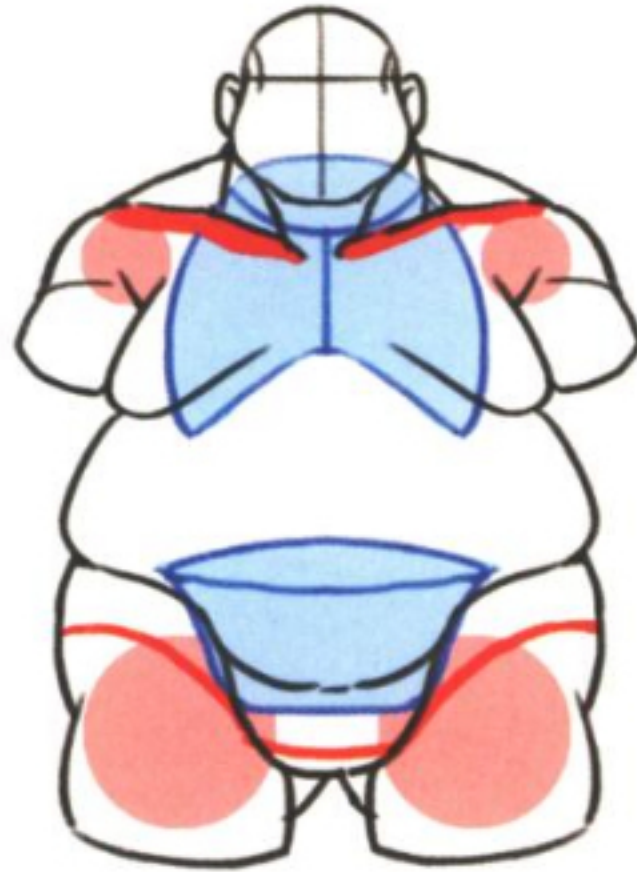
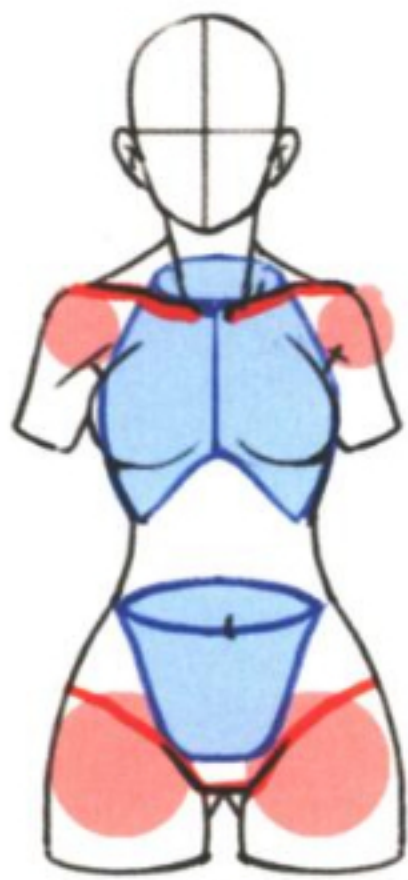
Drawing steps for the adaptability and use of the torso

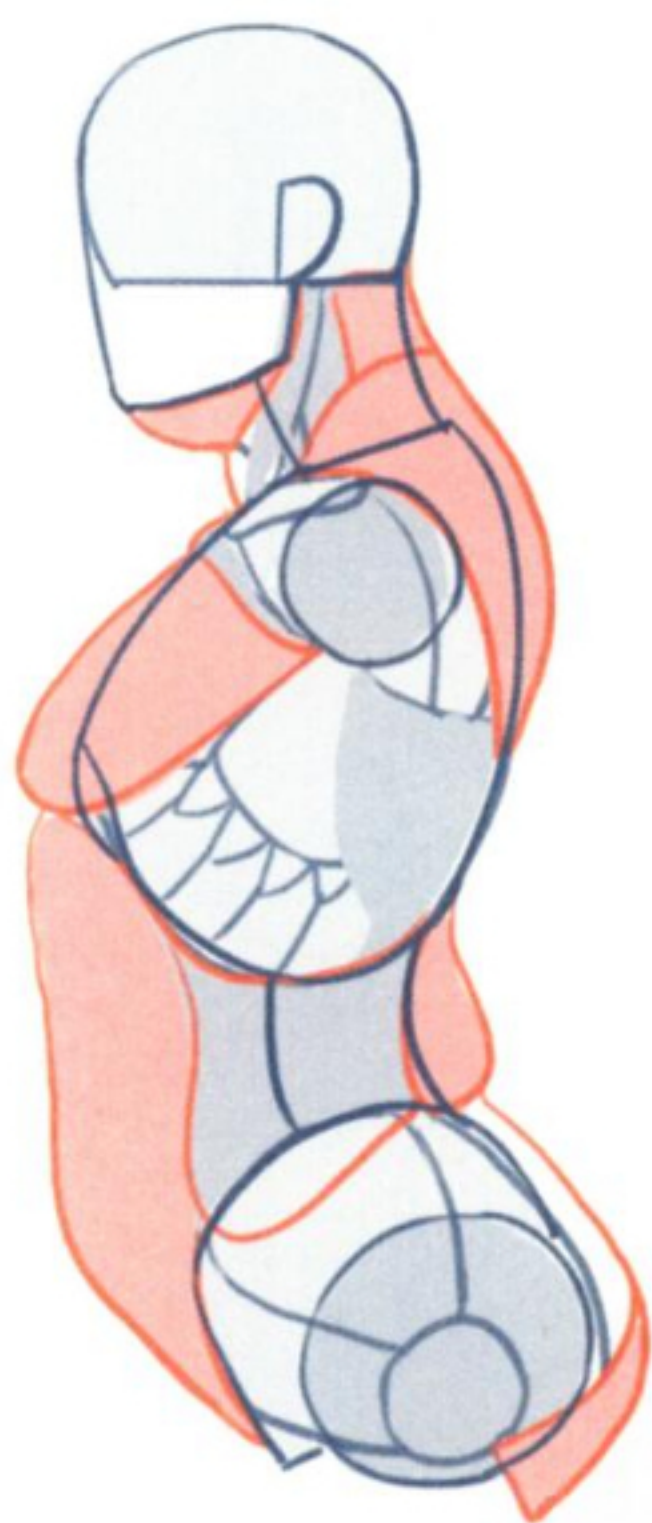
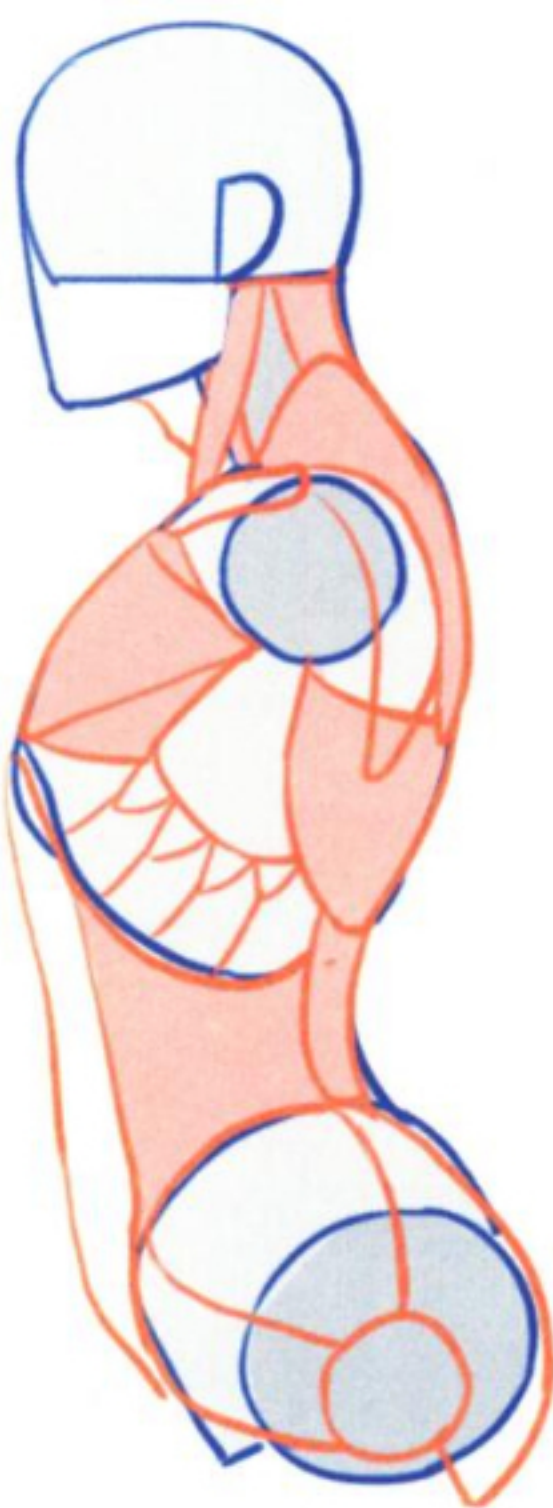
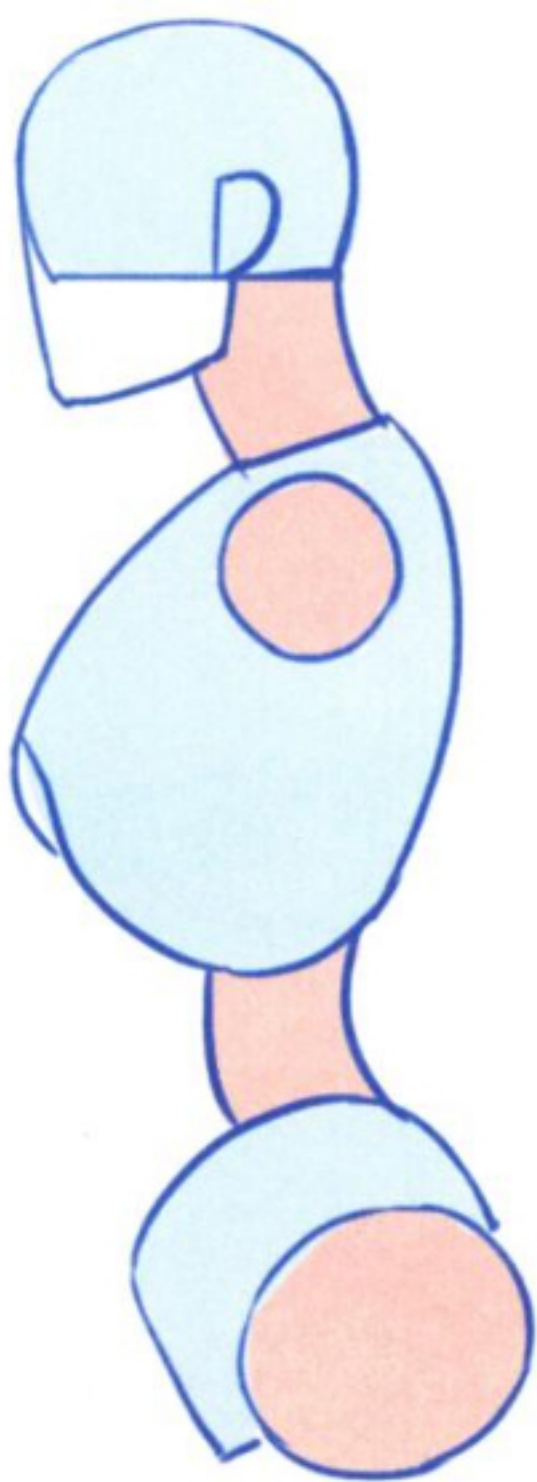
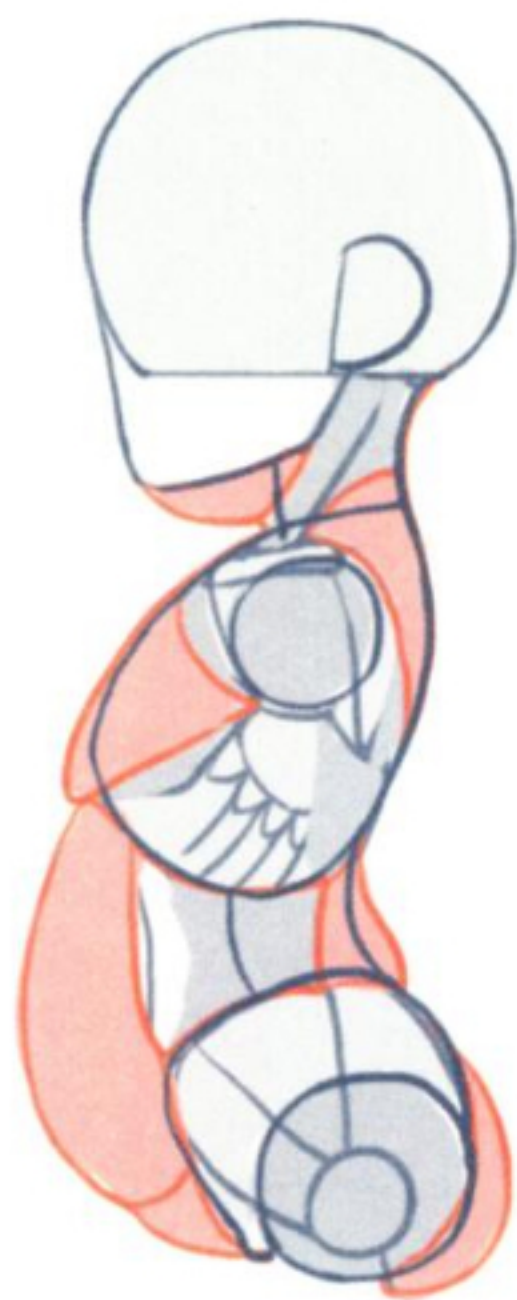
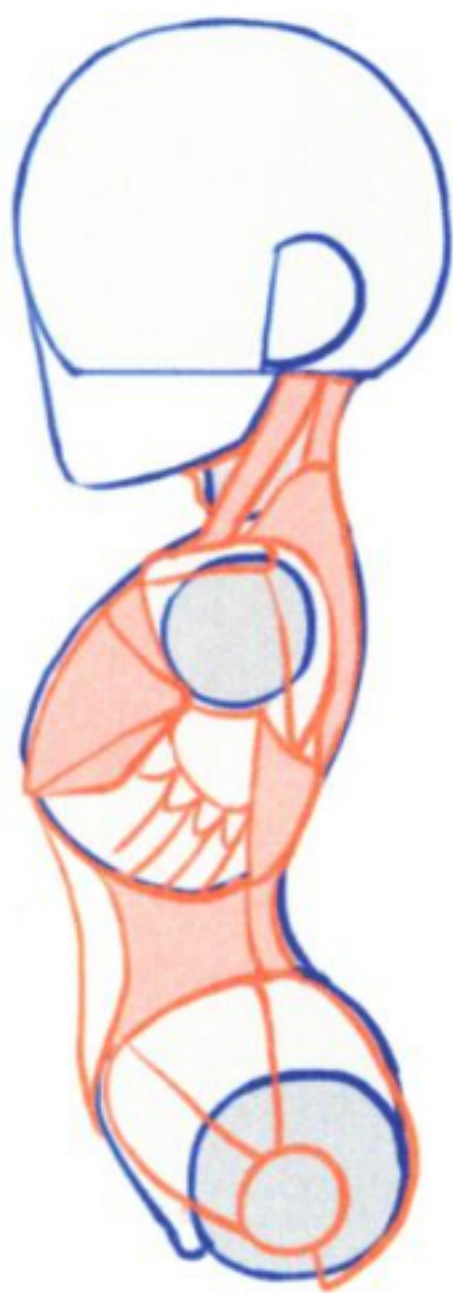
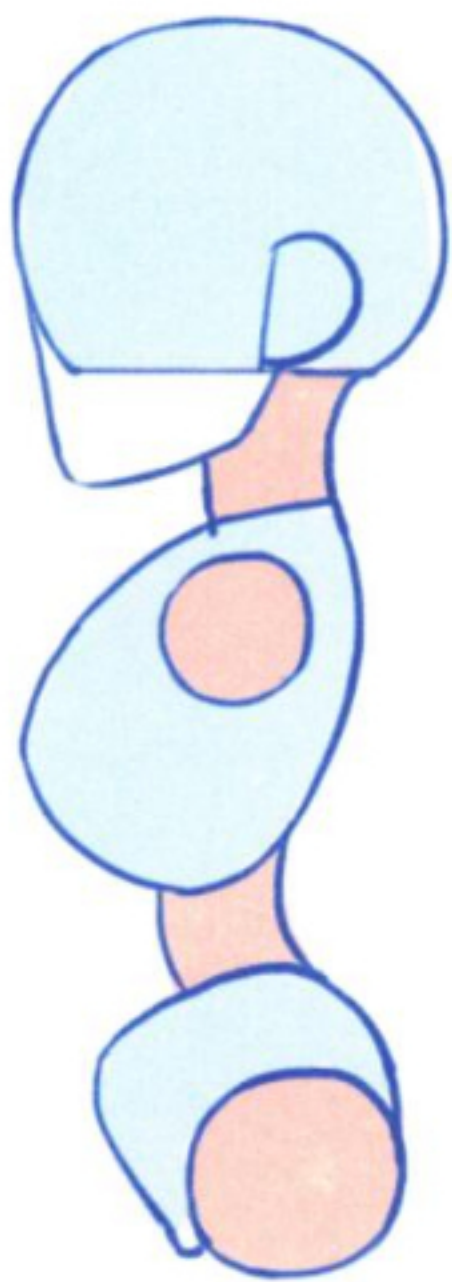
We can flexibly use the proportional changes of the human body bracket to shape anime characters of different body shapes.

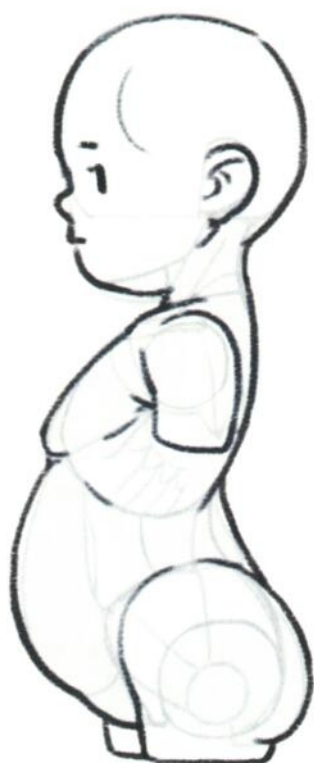


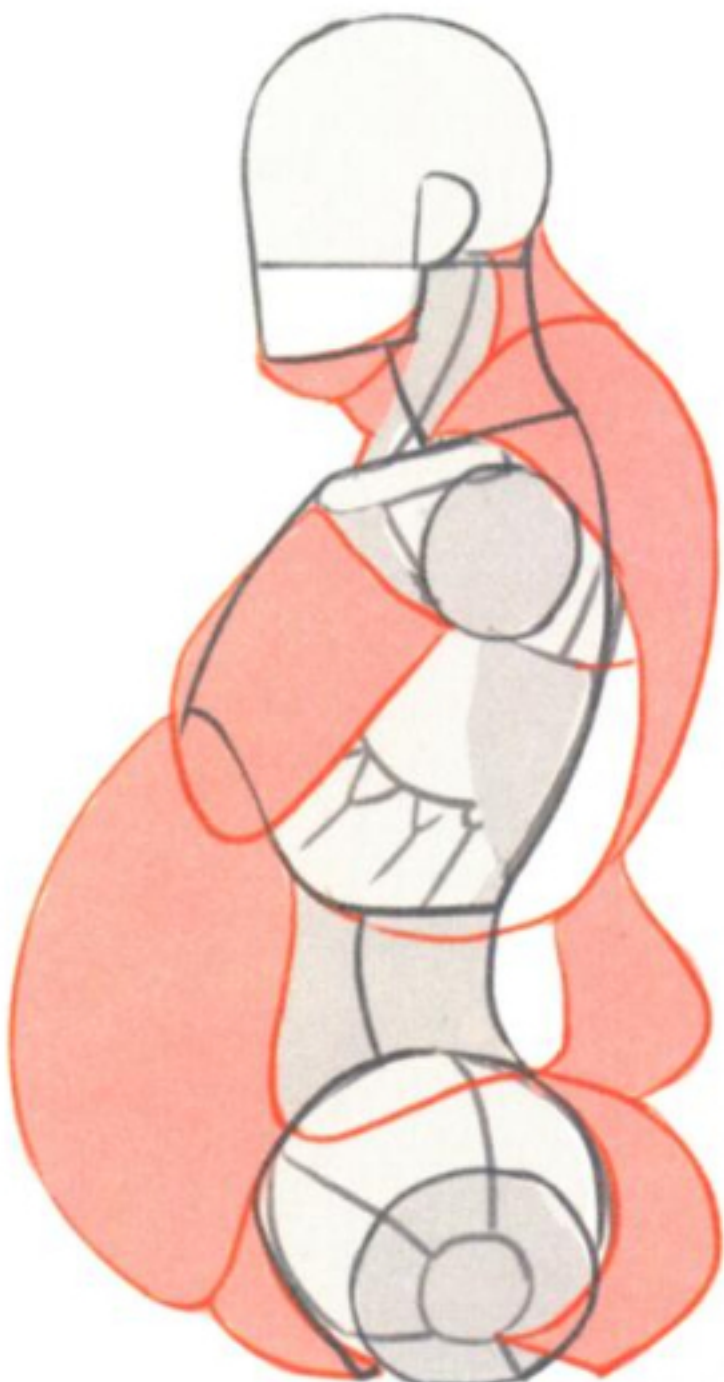
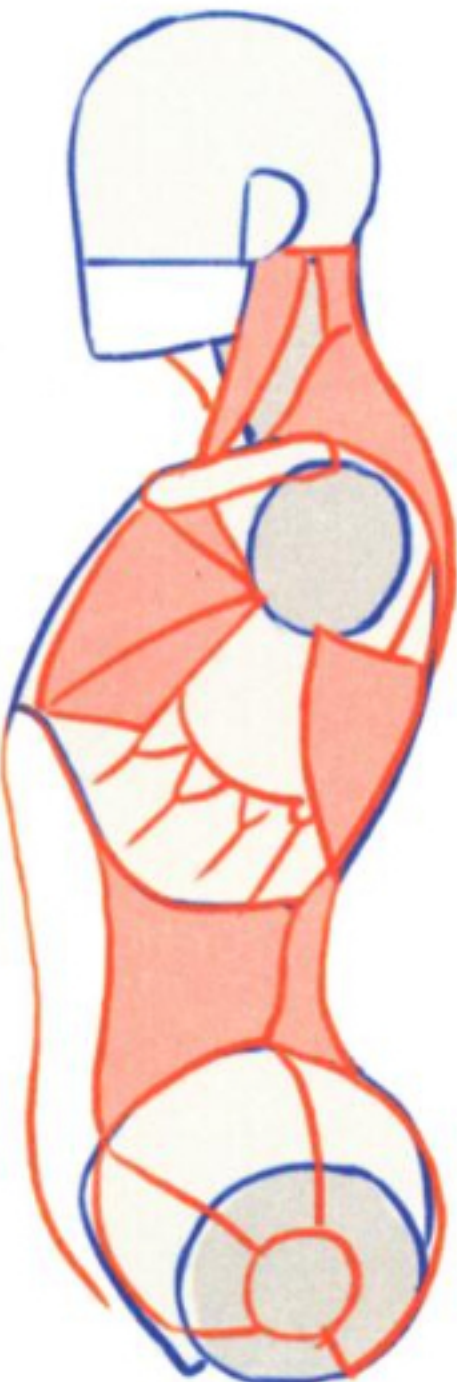
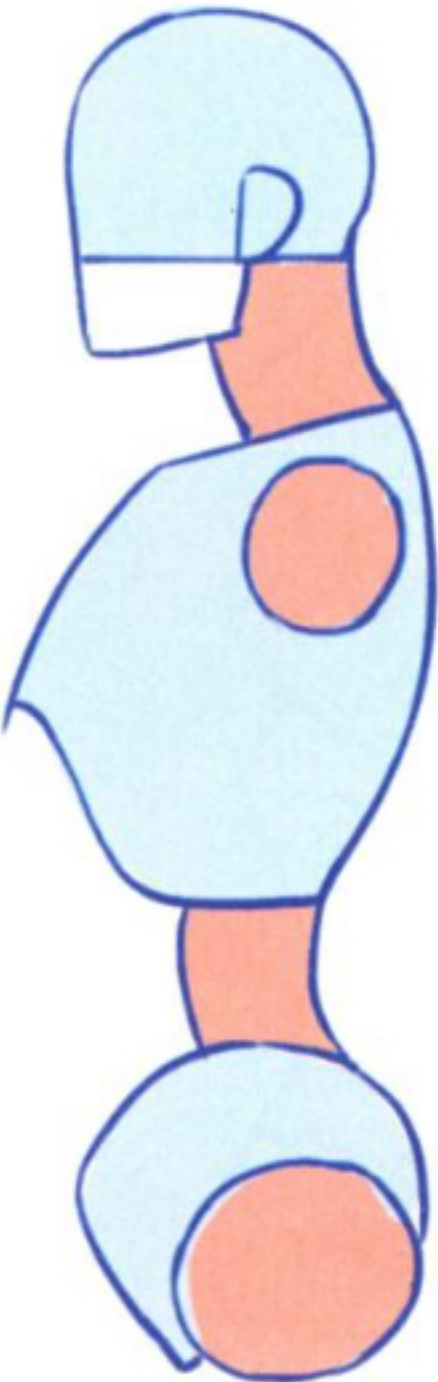
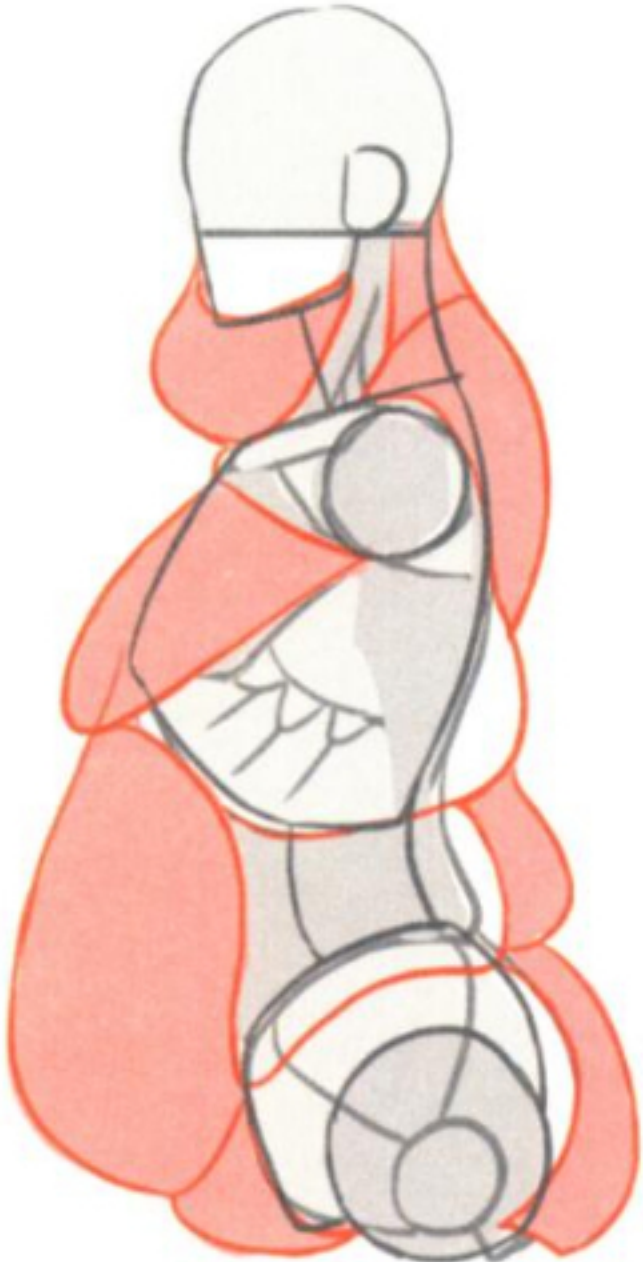
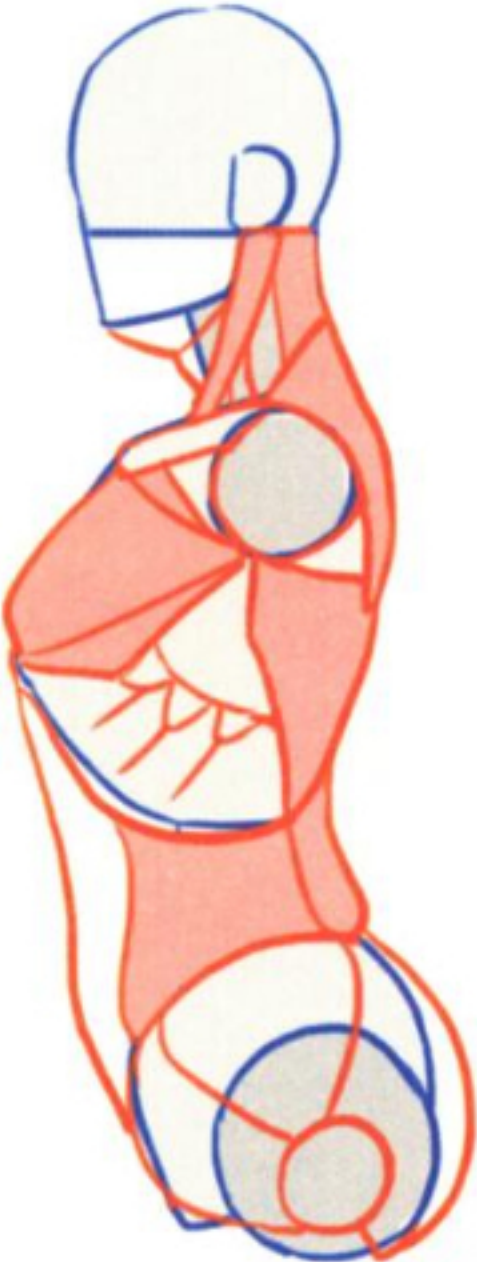
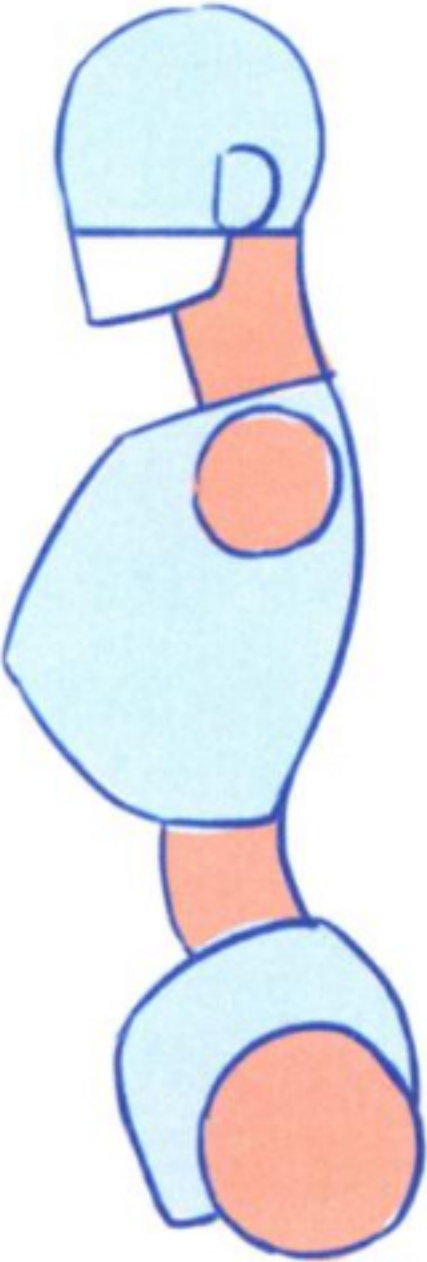
When shaping anime characters, pay more attention to the proportional relationship between the head, chest cavity, span and the four spheres, and add muscles to the human body brackets with different proportions to create the shape of the characters. The state will be richer and more interesting.

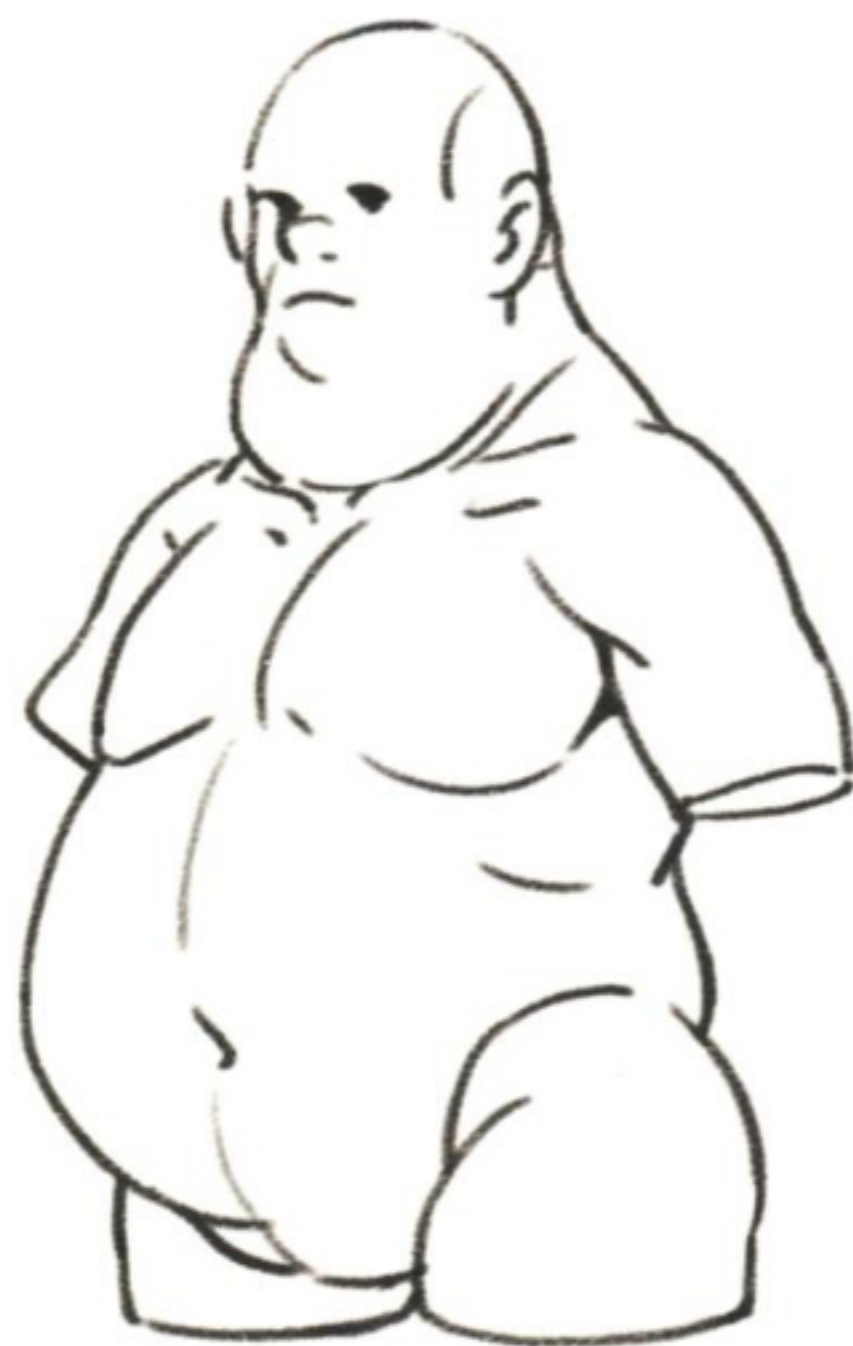
The body shape differences of the characters are mainly determined by the three factors of bone, muscle, and fat. After we understand the structure of the three, we can refine them to be able to shape them more skillfully. Different human torsos.









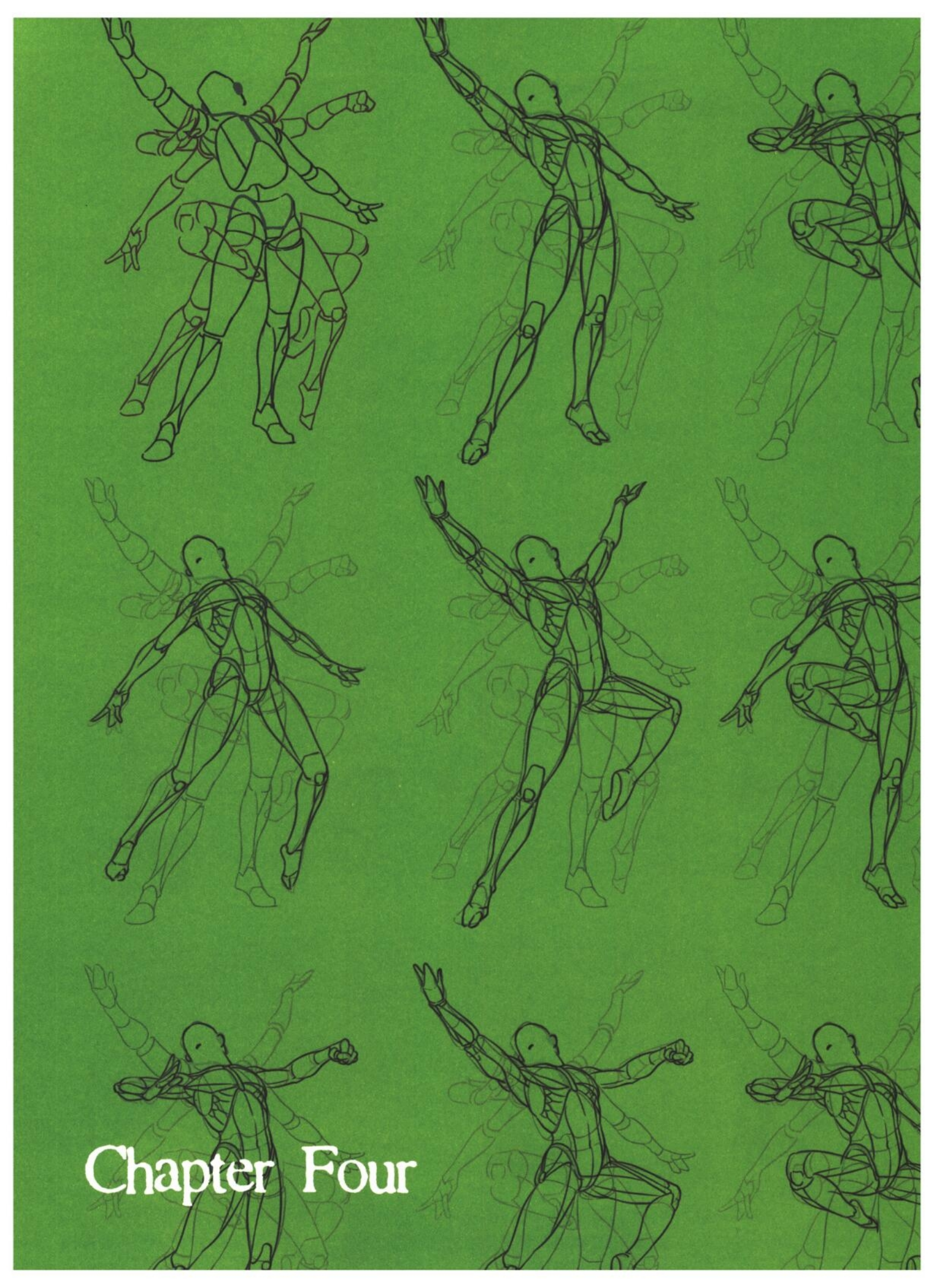


When we do muscle drawing exercises, we can analyze the muscle structure of some strong men, which is of great help to shape the twisting state of the snail stem.



When the practice of making the torso bracket reaches a certain level of proficiency, the torso can be shaped by sketching.





Chapter Four

Limb structure

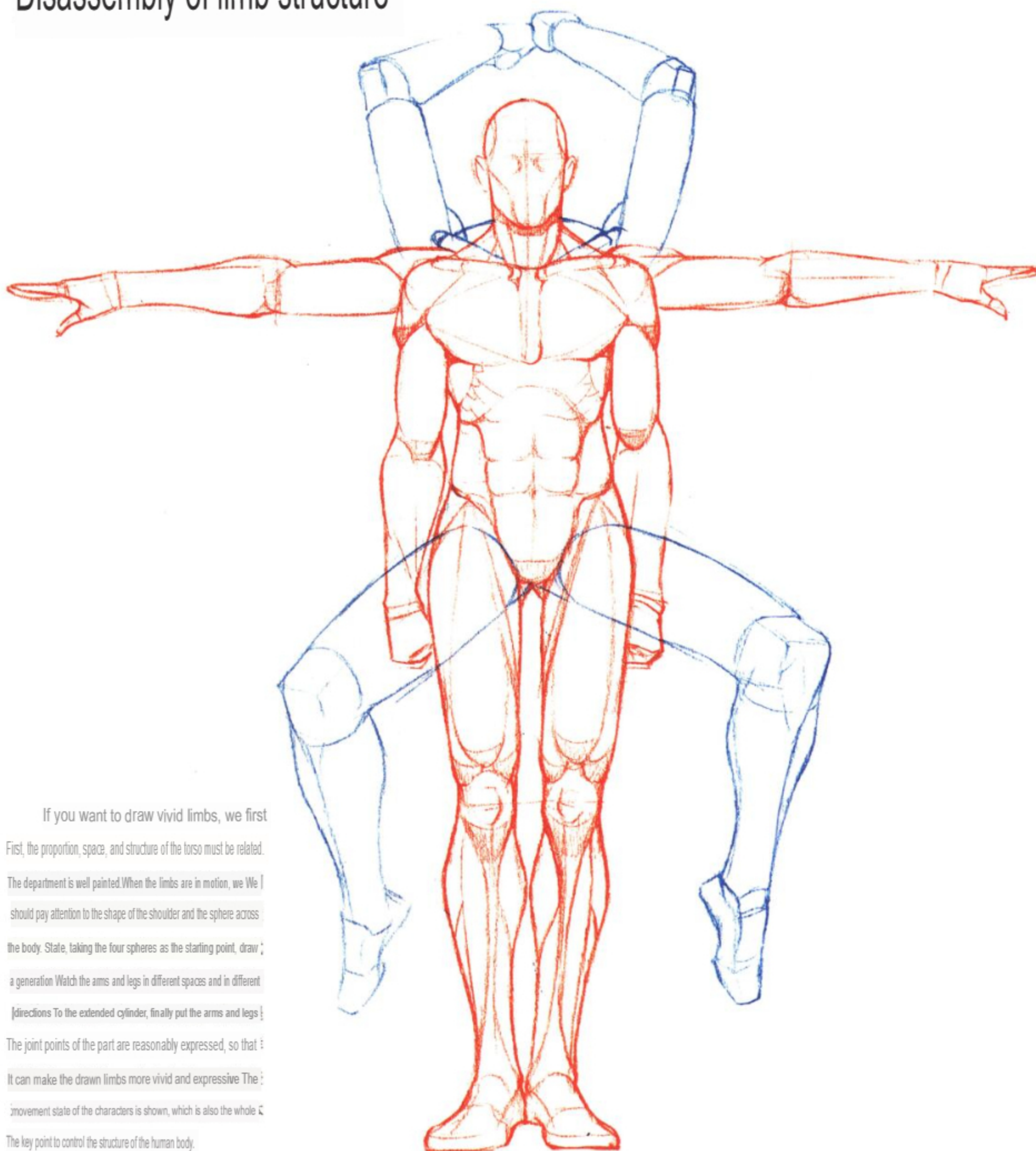
四肢结构

第四章

- 01 四肢结构拆解
- 02 肩膀的结构
- 03 上臂的骨骼和肌肉
- 04 肘部的结构
- 05 前臂的骨骼结构
- 06 手臂结构的绘制要点
- 07 手臂的绘制练习
- 08 胯部及下肢的结构关系
- 09 大腿肌肉的结构
- 10 膝关节的结构
- 11 小腿的结构
- 12 腿部肌肉的绘制练习
- 13 上肢结构的运用

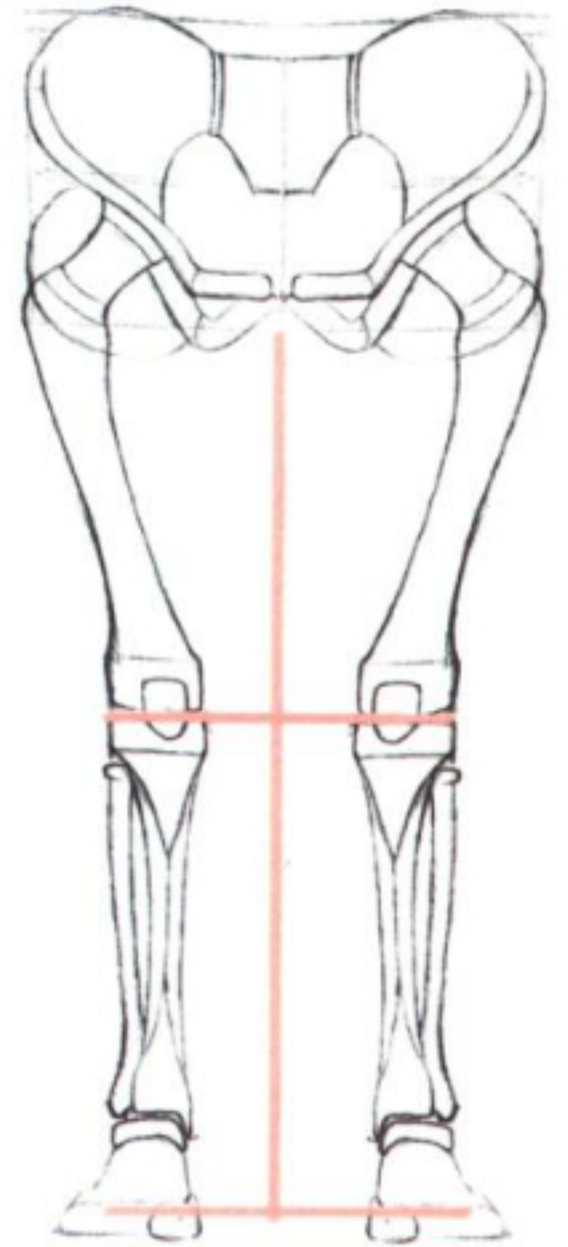
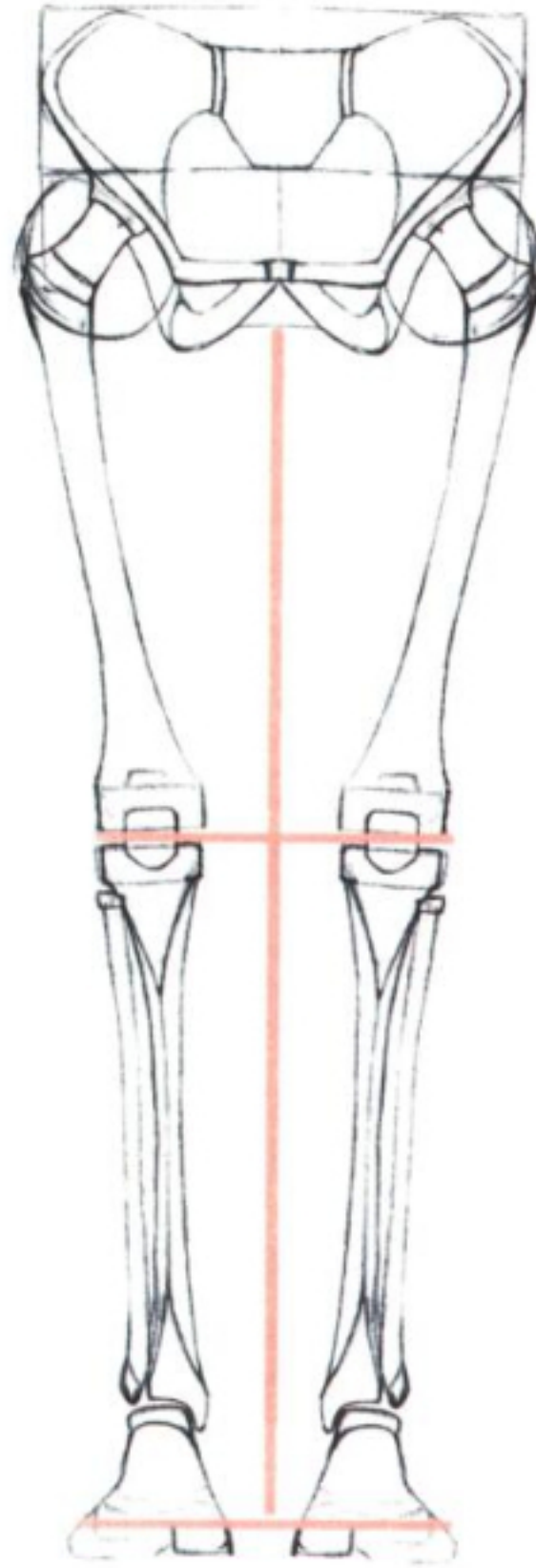
01

Disassembly of limb structure

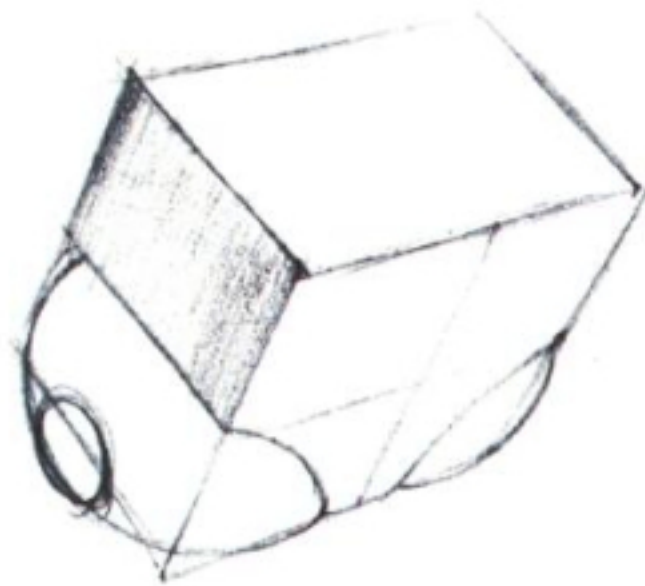
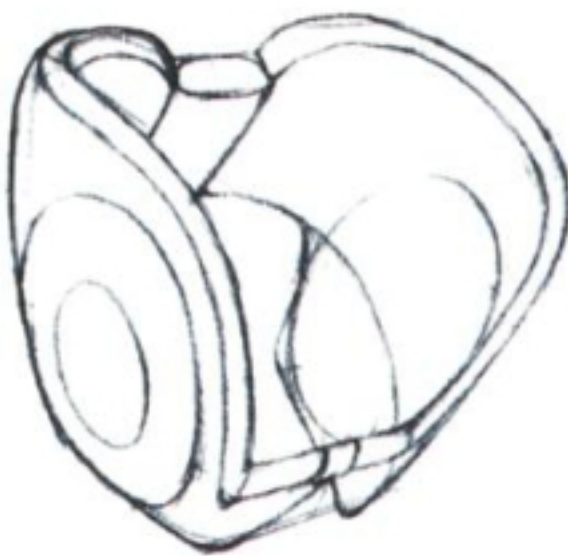


If you want to draw vivid limbs, we first
First, the proportion, space, and structure of the torso must be related.
The department is well painted. When the limbs are in motion, we We
should pay attention to the shape of the shoulder and the sphere across
the body. State, taking the four spheres as the starting point, draw
a generation Watch the arms and legs in different spaces and in different
[directions To the extended cylinder, finally put the arms and legs]
The joint points of the part are reasonably expressed, so that
It can make the drawn limbs more vivid and expressive The
movement state of the characters is shown, which is also the whole
The key point to control the structure of the human body.

The proportion of the lower body of the human body can be quickly divided.
Come out and pull from the top of the leg to the ground between your legs. A
straight line divides the straight line in two, and the knee joint is just right.
At one-half of the straight line.



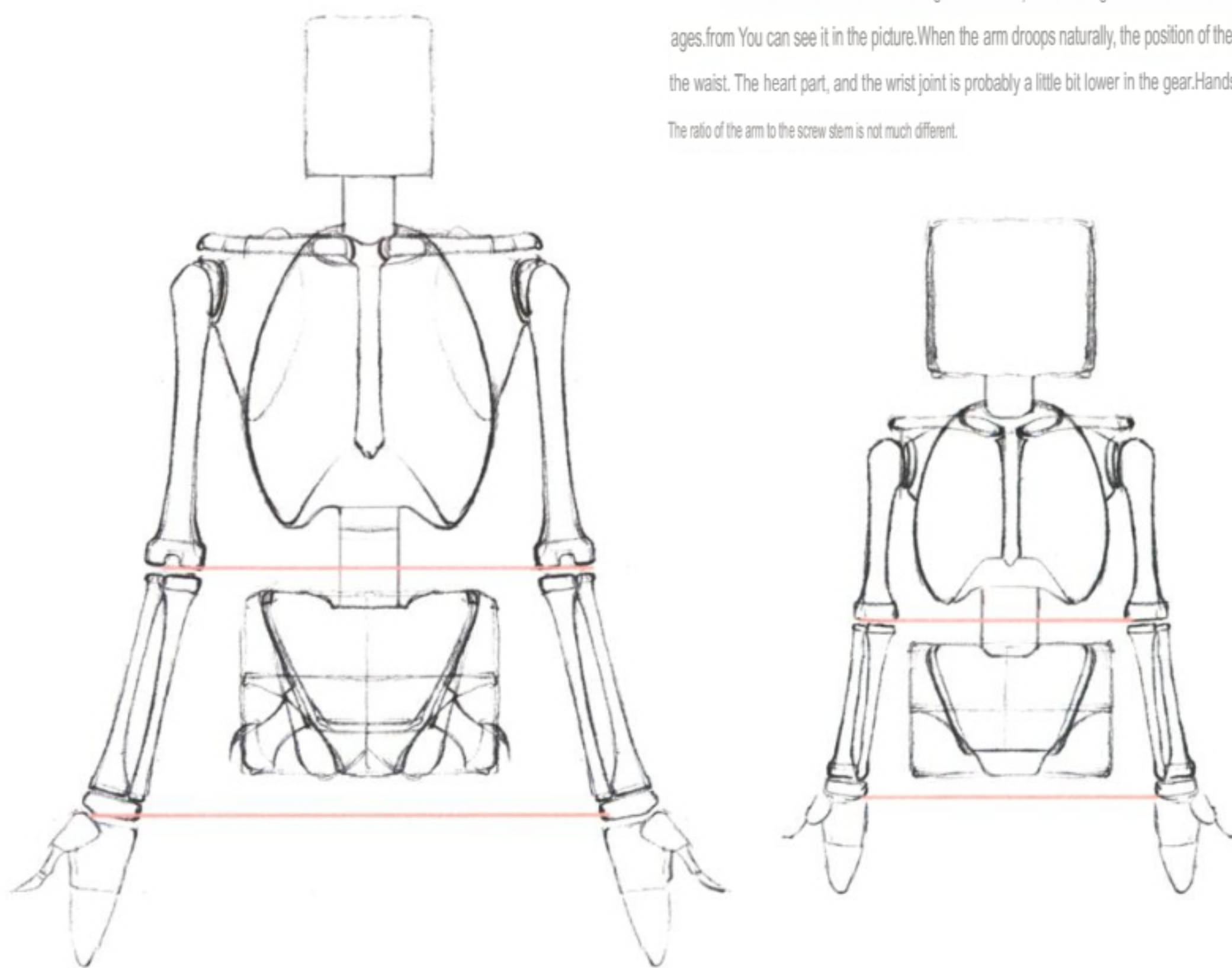
The lower body of the human body is mainly composed of the pelvis, large intestine, thighs, knee joints, calves, and soles of the feet. We can understand these parts with the help of geometry to facilitate subsequent drawing of the lower body.
The spatial relationship between them is expressed in the state of motion.



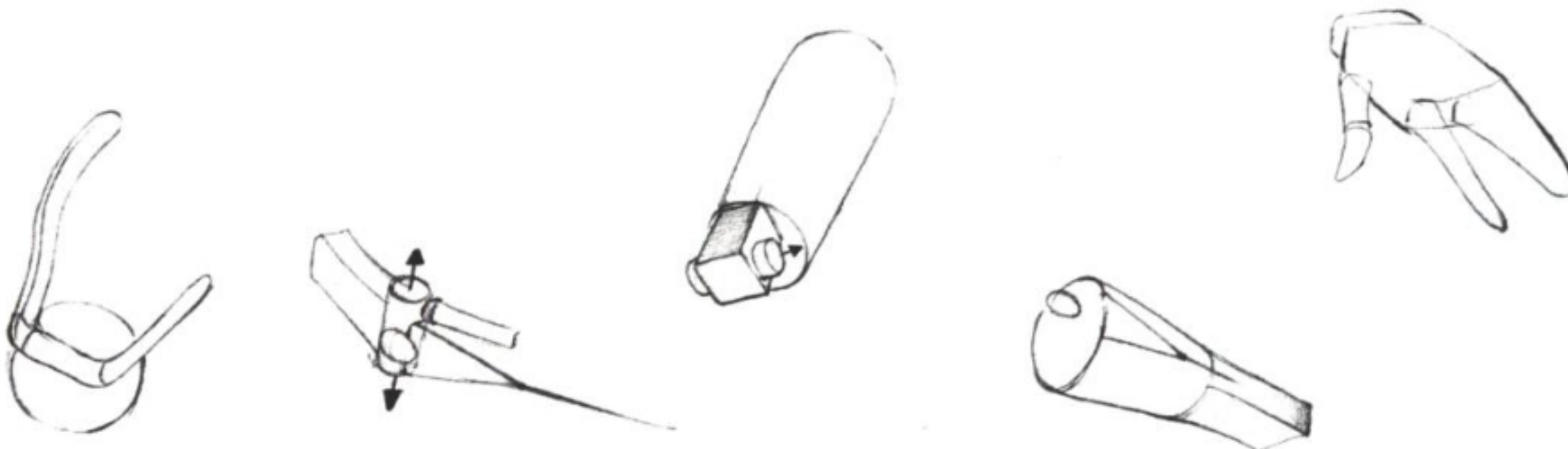
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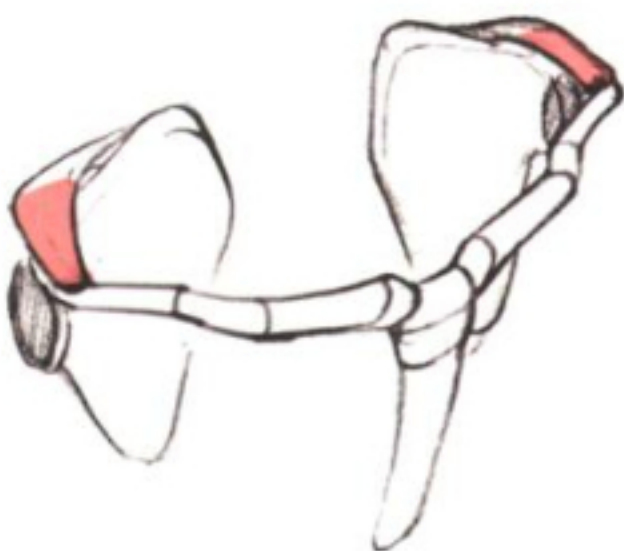
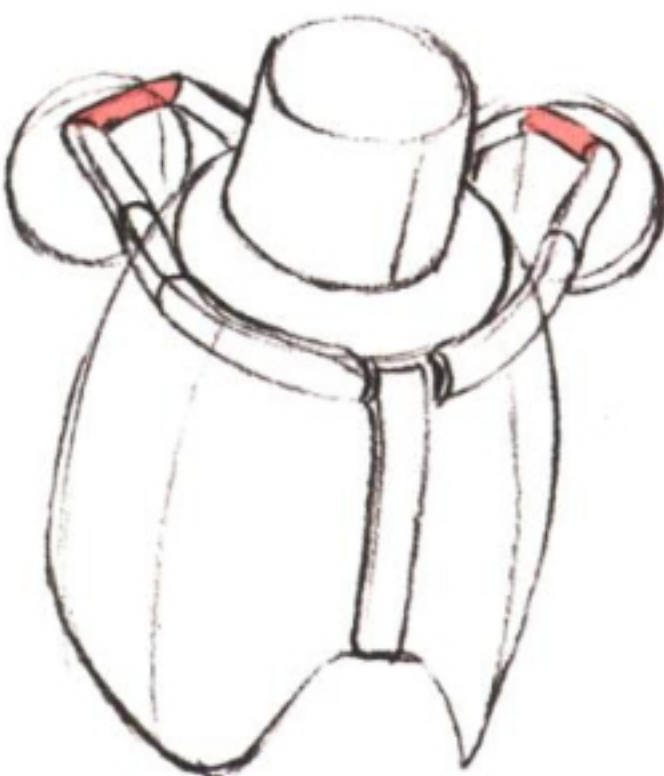
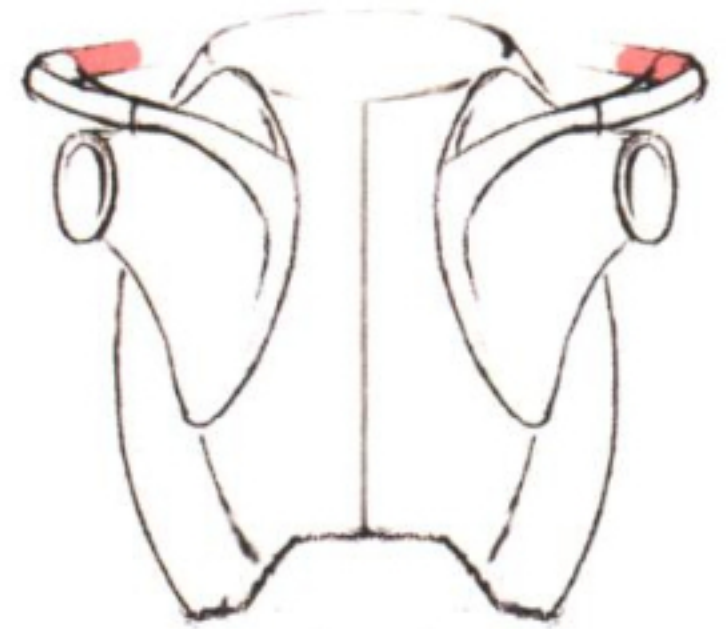
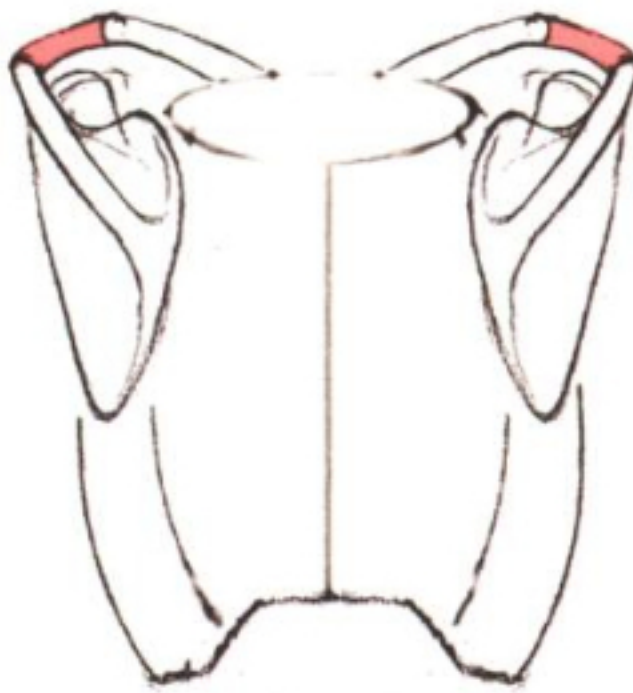
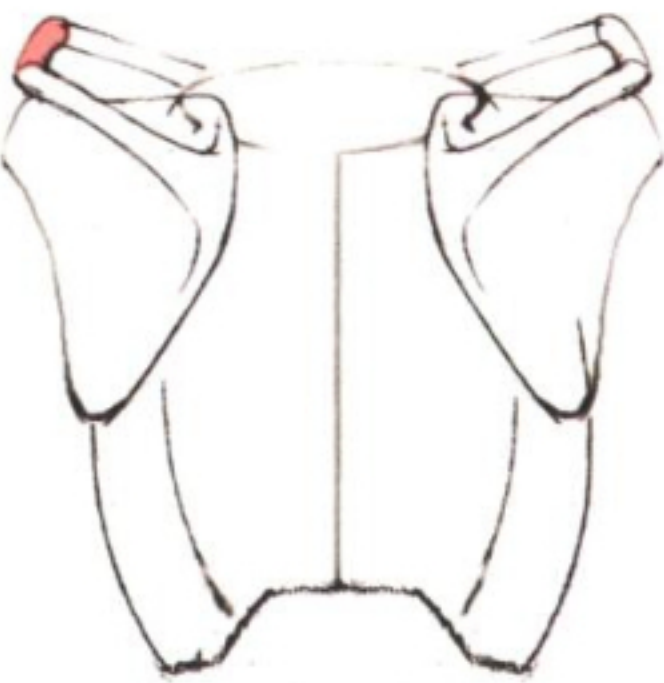
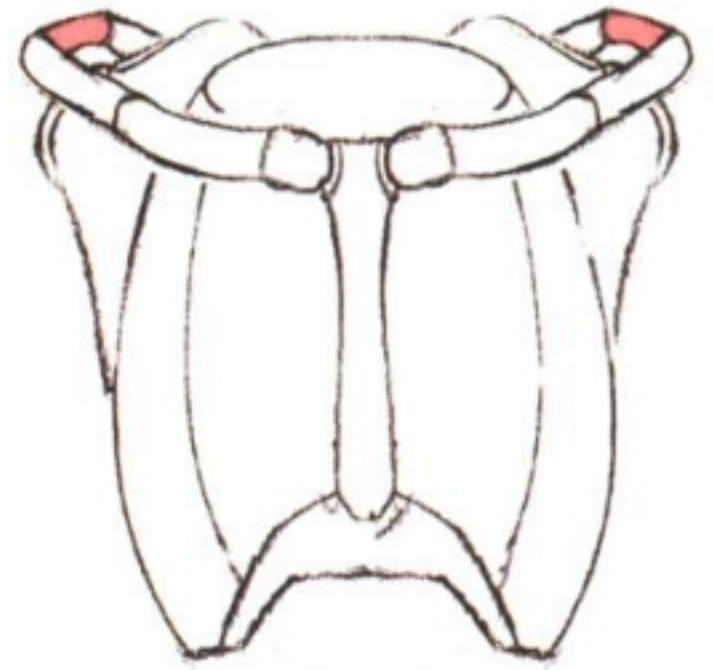
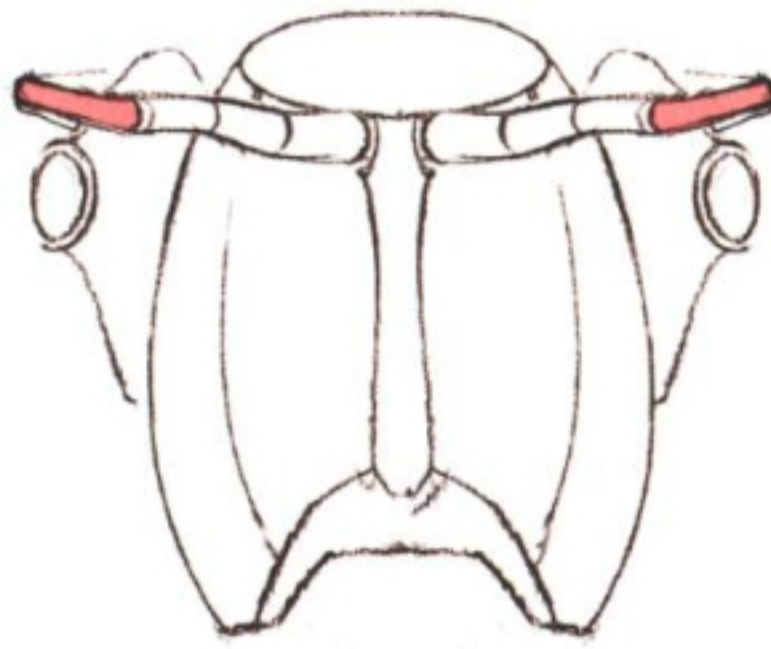
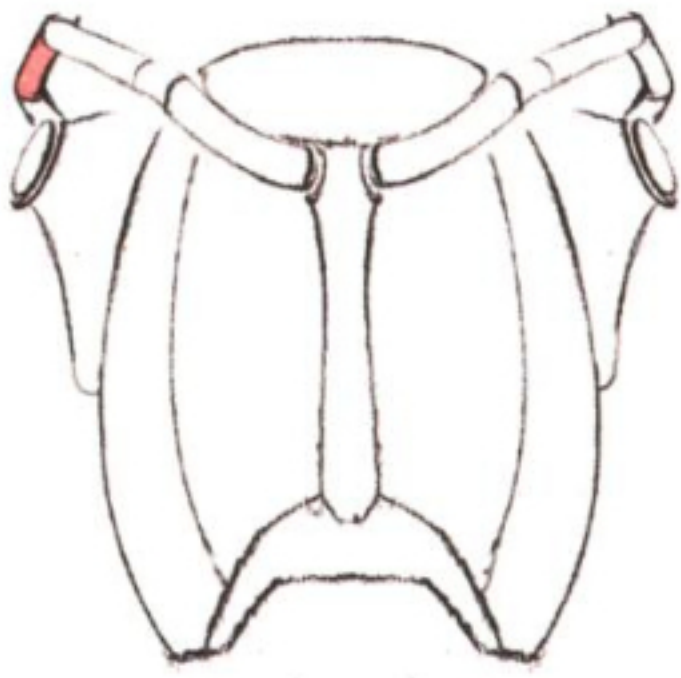
Structure of shoulder service

There is no fixed value for the length of the arm, and the length of the arm is different for people of different ages. You can see it in the picture. When the arm droops naturally, the position of the joint is probably in the middle of the waist. The heart part, and the wrist joint is probably a little bit lower in the gear. Hands of people of different ages. The ratio of the arm to the screw stem is not much different.



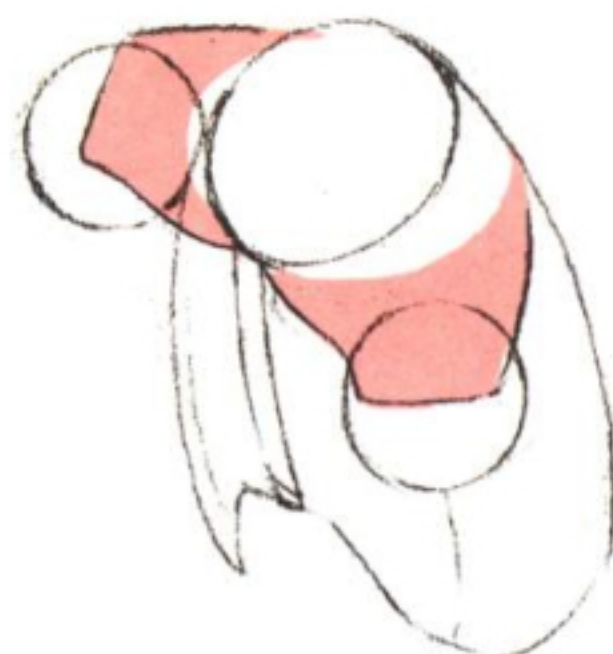
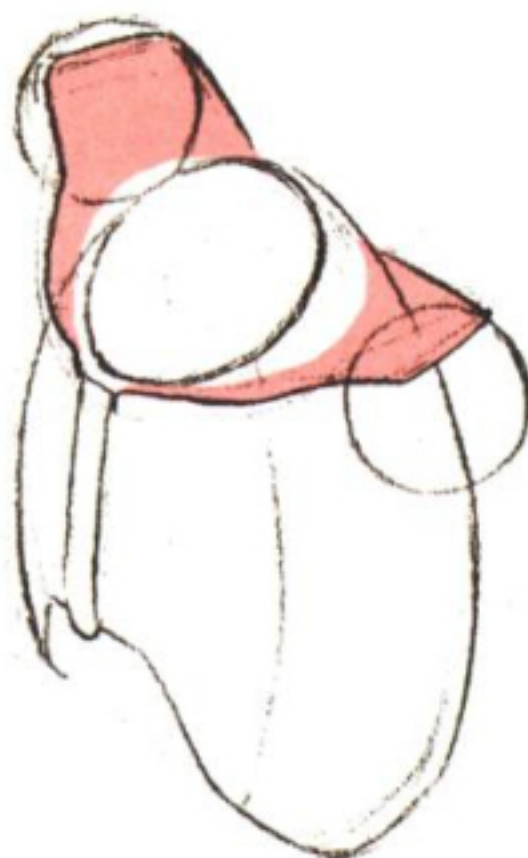
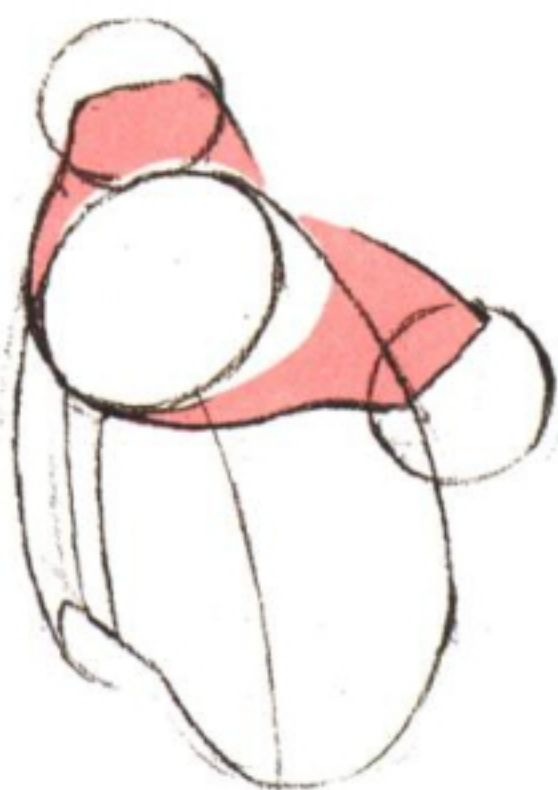
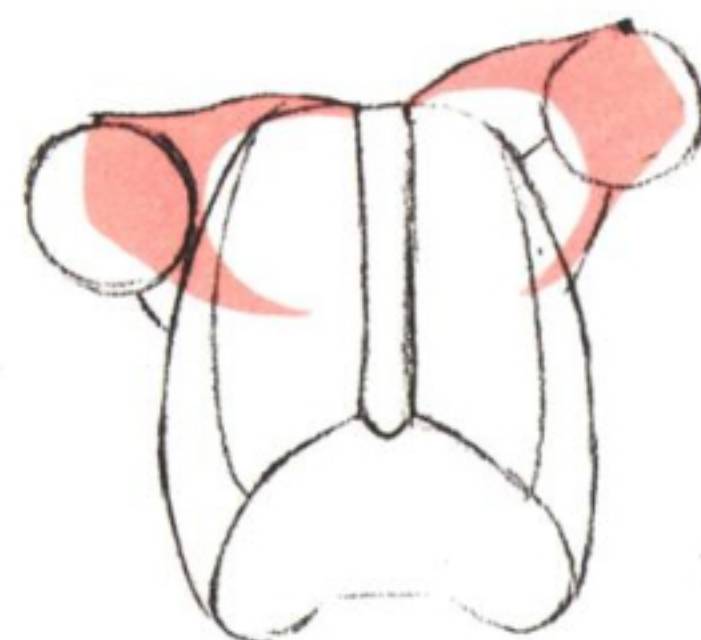
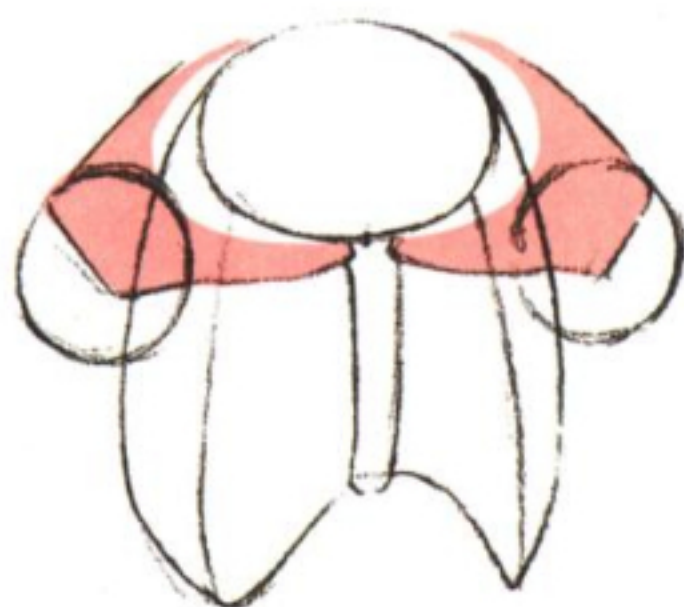
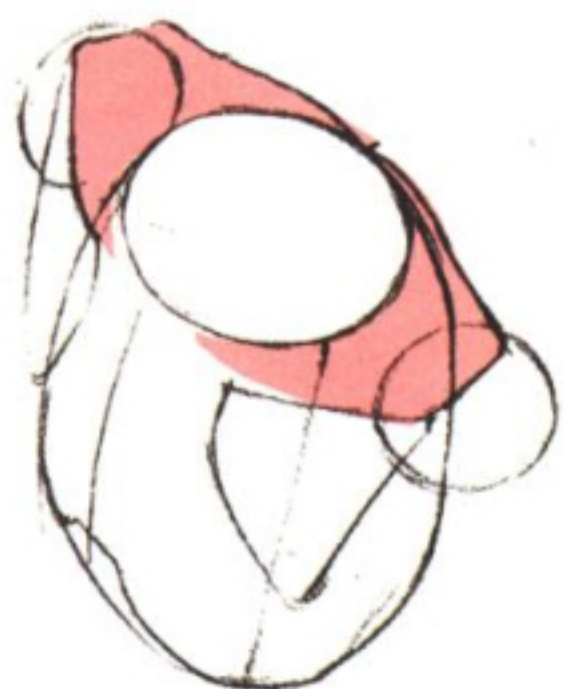
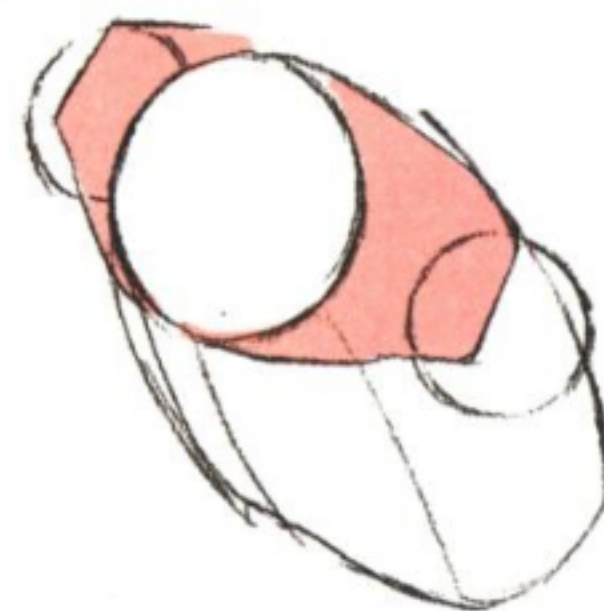
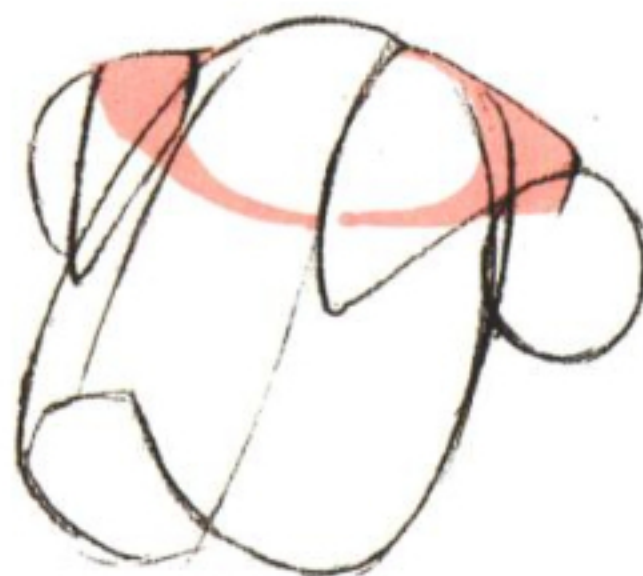
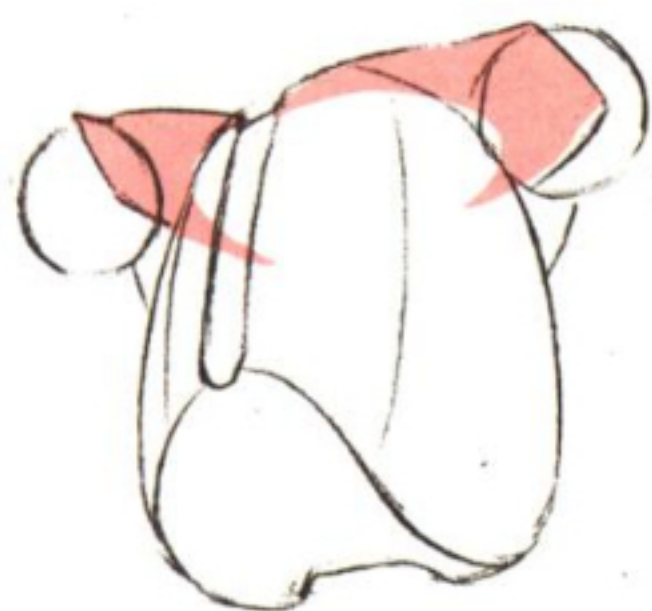
The upper limbs are mainly composed of shoulder joints, upper arms, elbow joints, forearms, and palms.





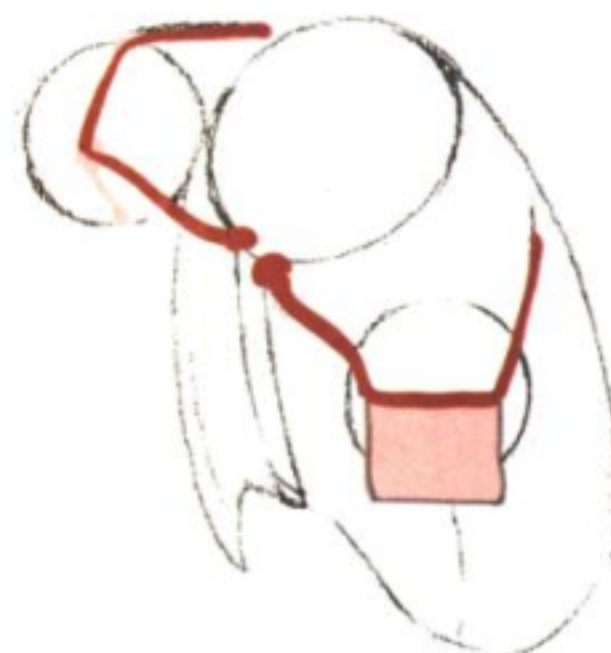
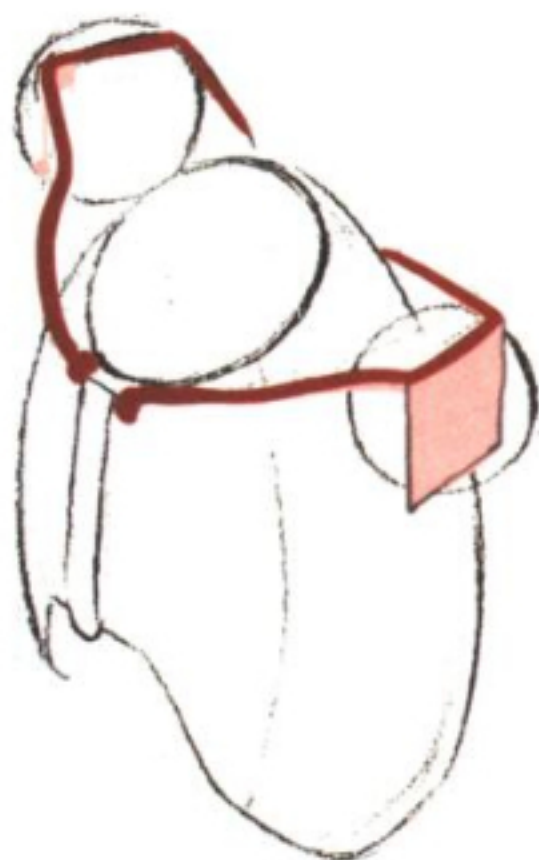
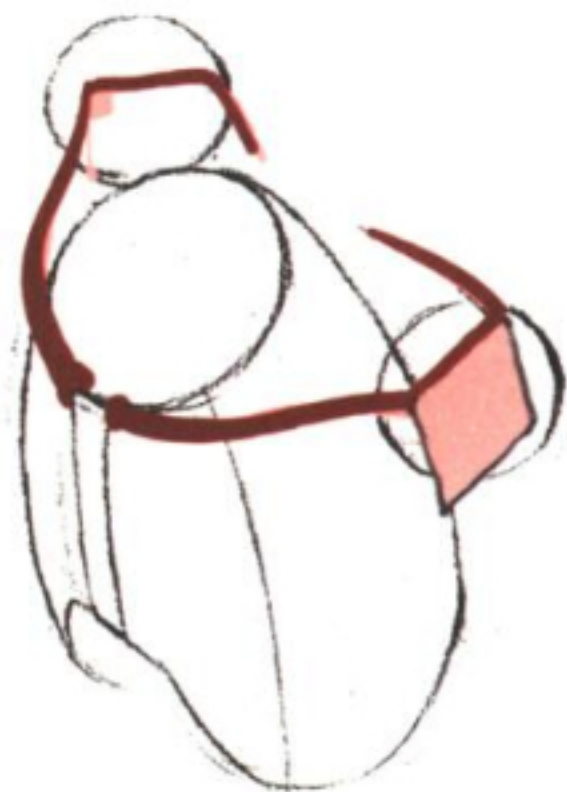
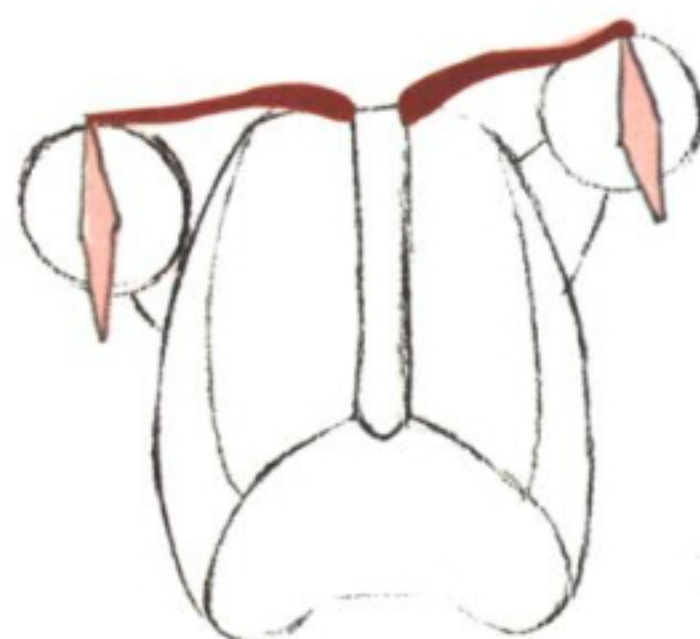
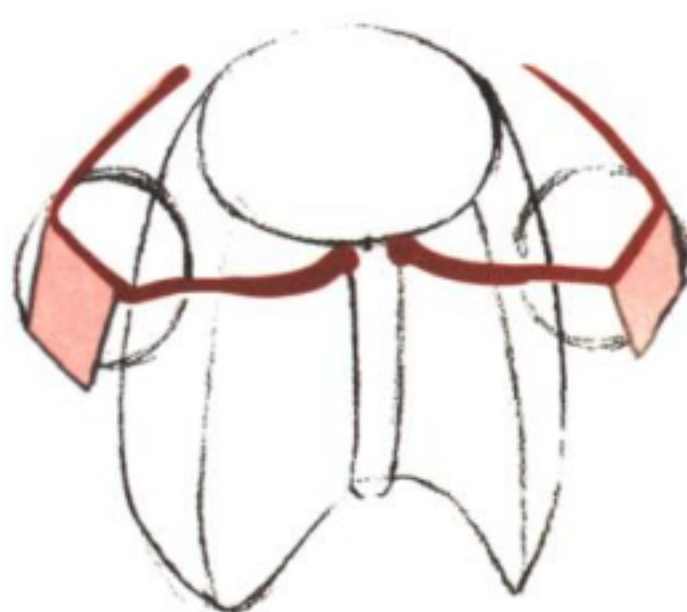
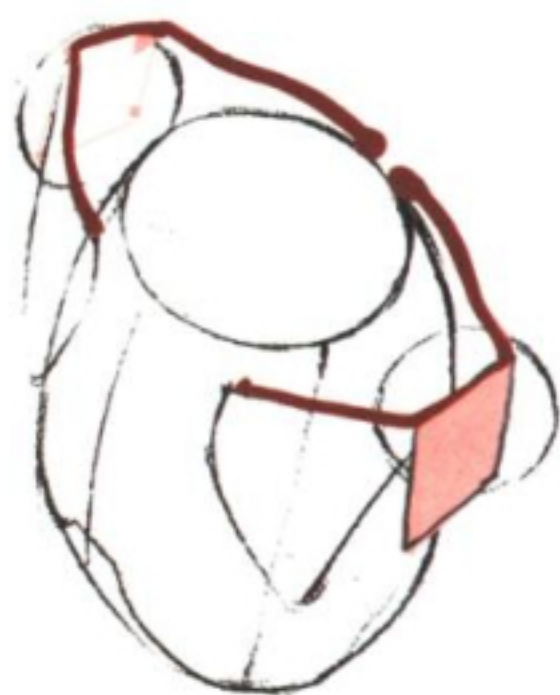
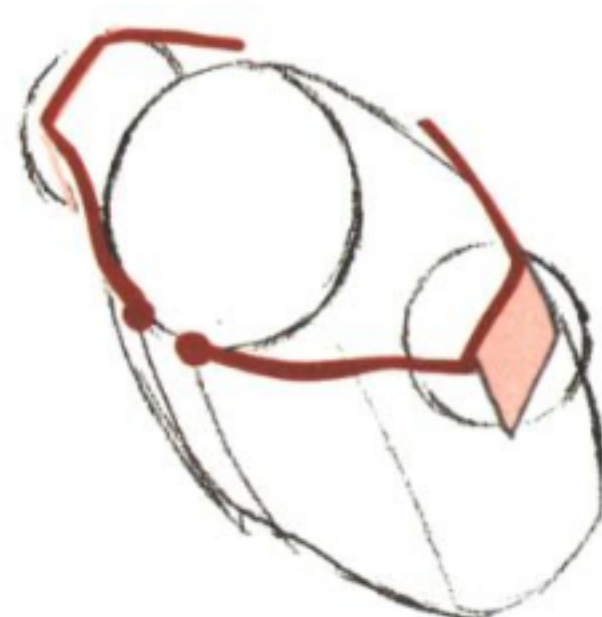
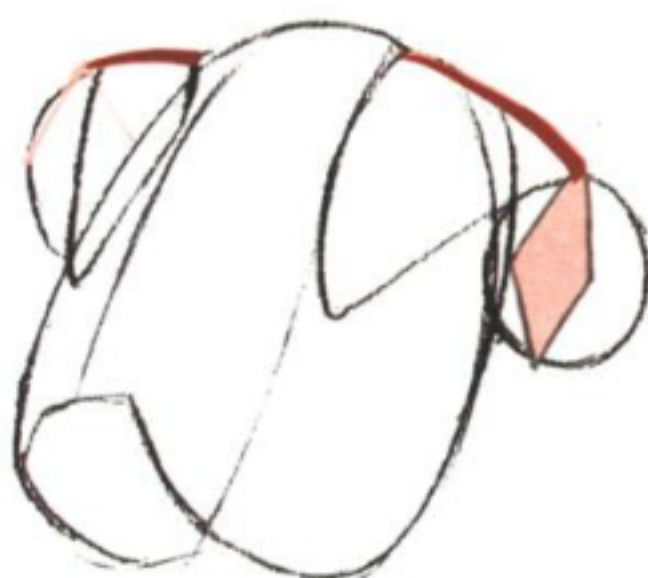
The structure of the shoulder can be seen as a clip, clamping the chest cavity and swinging around. The most important thing to shape the clip is to express the side of the clip.
 The thickness of the surface, when the clip moves, the thickness of its side will be different. Just show the thickness of the side well.
 Accurately perform Kai Shing's movements in all directions.





In order to facilitate drawing, we can think of the shoulder shape as a flat shape. When the shoulder moves, it corresponds to the flat shape.

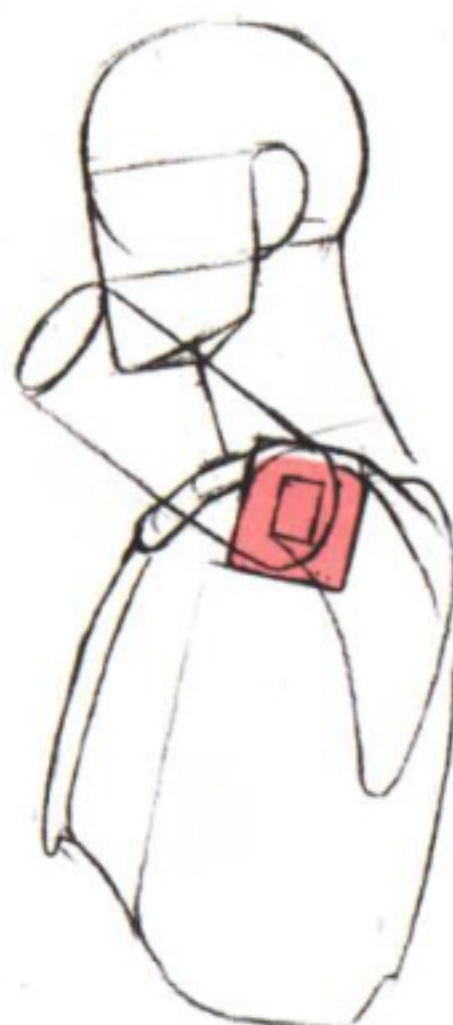
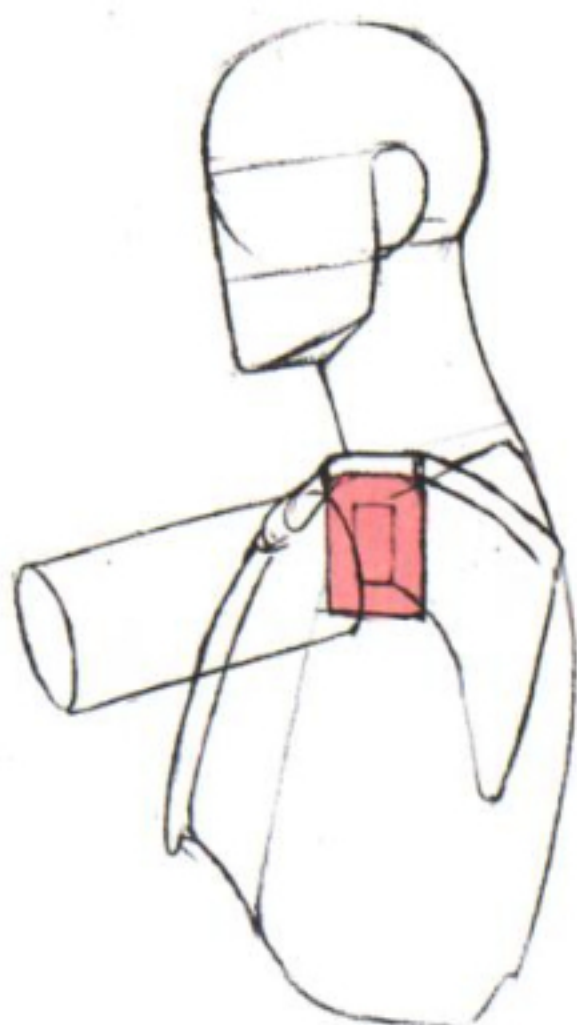
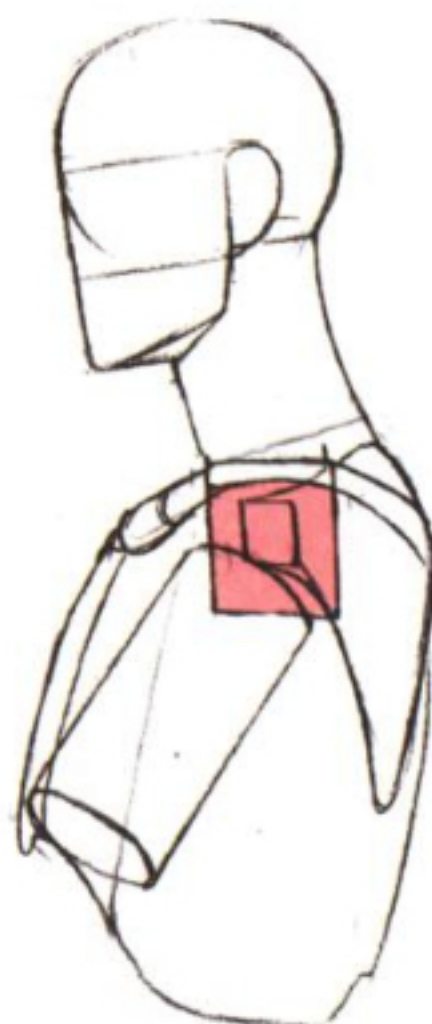
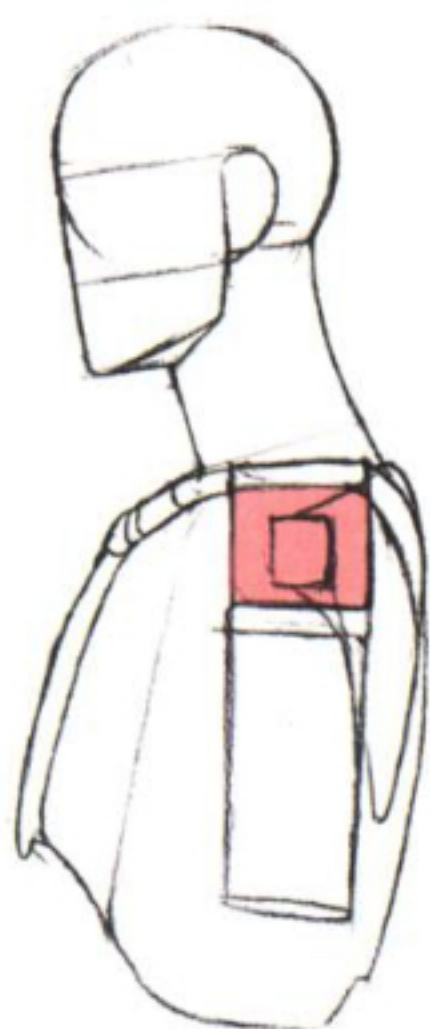
The shape of the surface will also be deformed, which is the key point to express the spatial relationship of Kai Sheng. Only Kai Sheng's perspective is reasonable, we. In order to correctly draw the movement state of the upper arm.



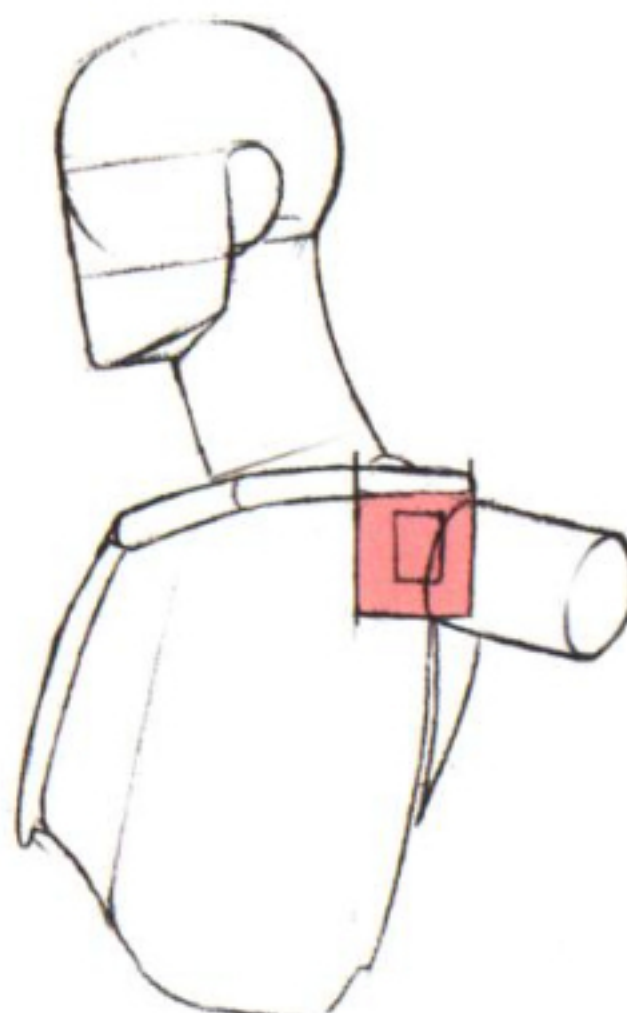
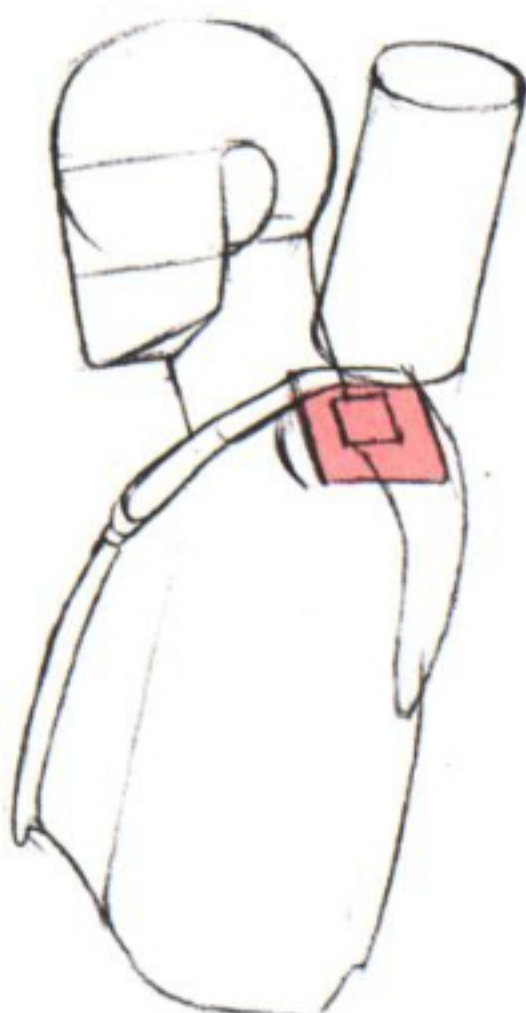
The movement of the shoulder victory changes the connection surface between the hand bone and the shoulder victory. To deal with this change is to draw the three-dimensional space of the shoulder victory.

(The main point of the sense of time. It is not enough to use the sphere alone to indicate the volume of the starting point of the arm. After adding the quadrilateral surface to the side of the shoulder, the volume of the starting point of the arm is not enough. The structure of the junction between the shoulder and the arm is similar to a box, and the sense of volume of the box can better reflect the three-dimensional spatial effect of the shoulder.

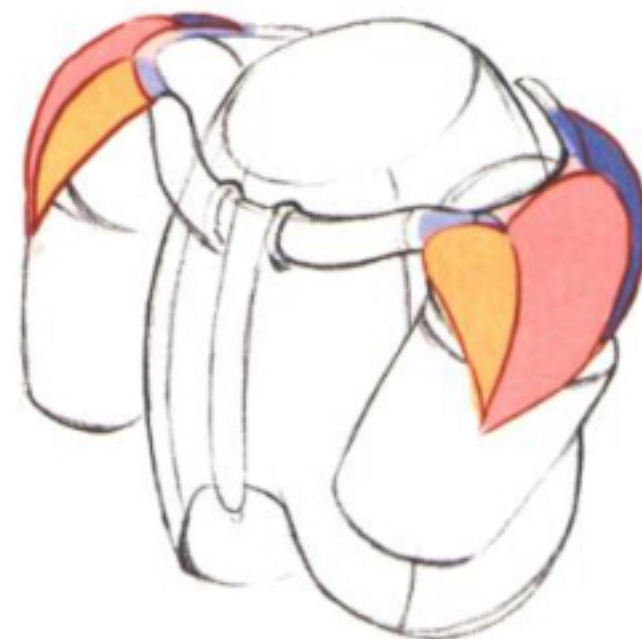
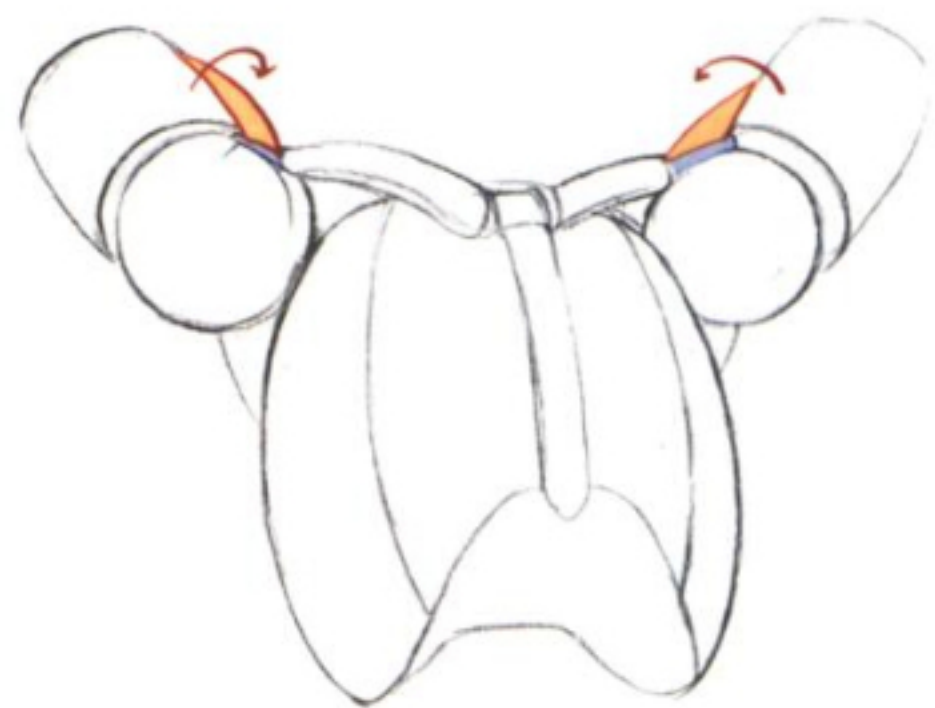
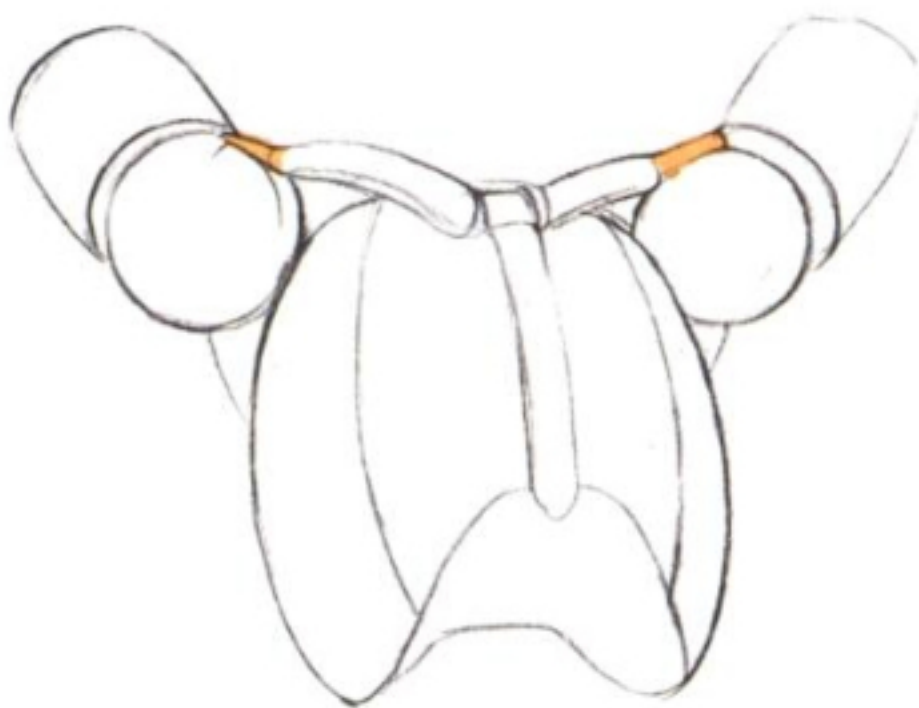
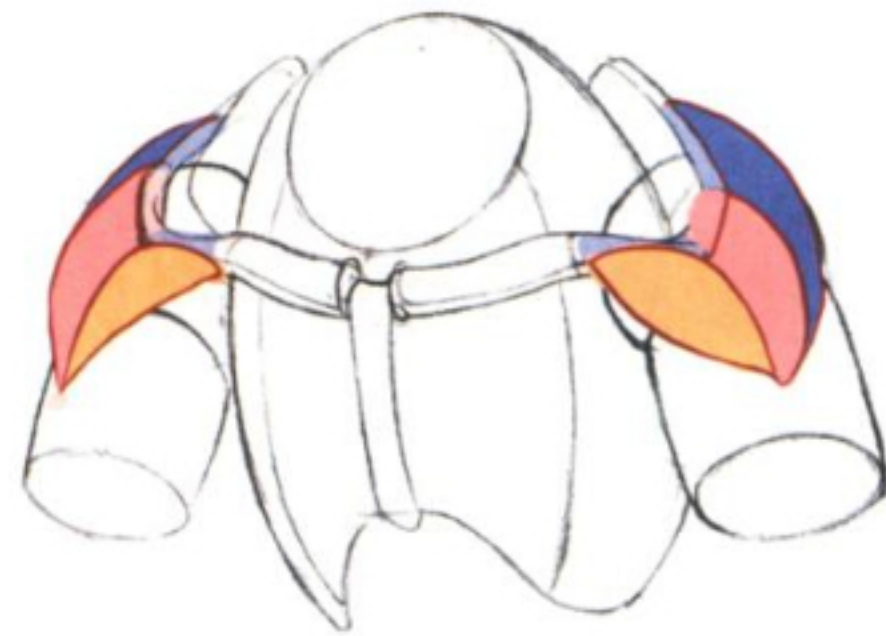
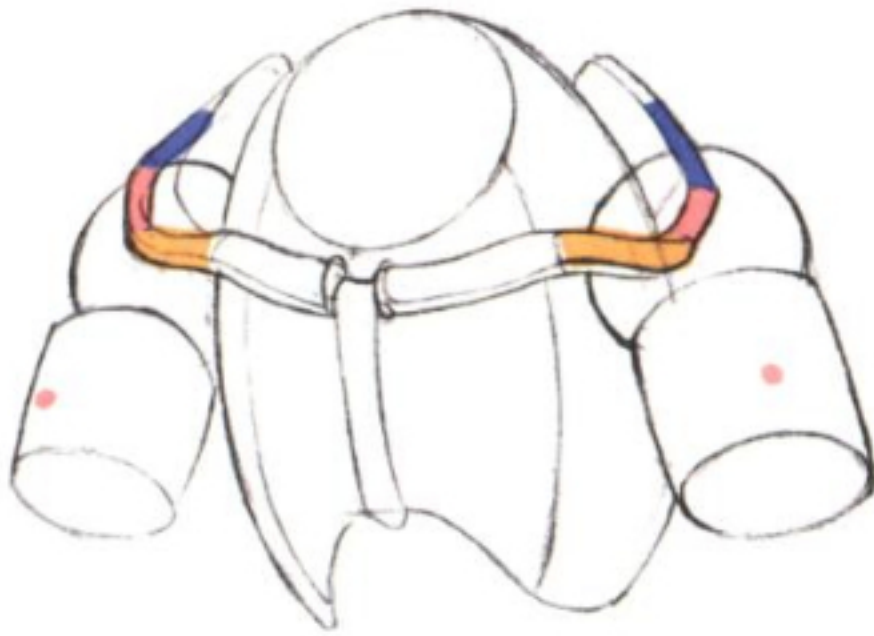




Combining the above knowledge, we can Summarize the real human arm movement
How will the shoulder win change, and then
Plot these changes.



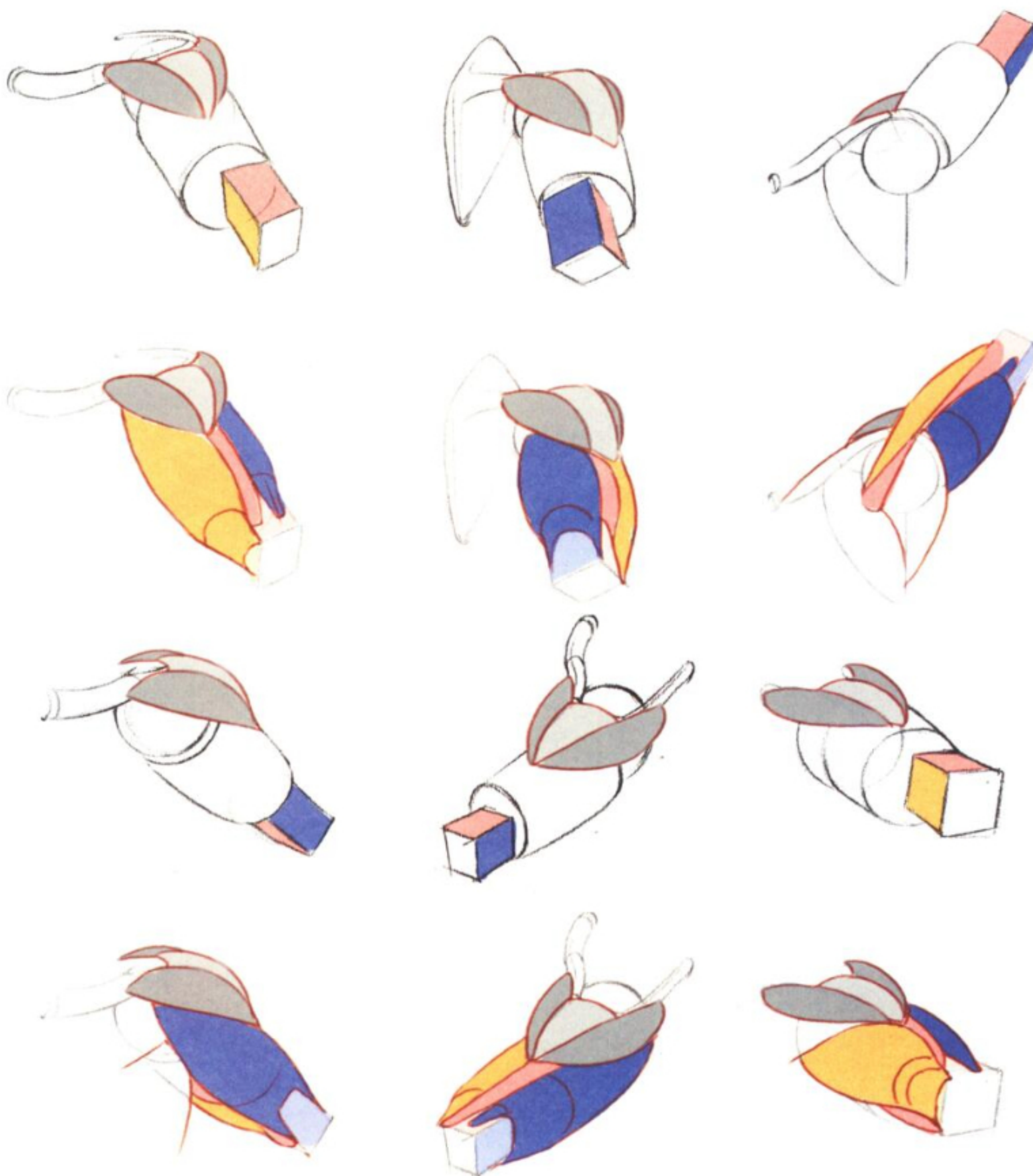
Next, draw the deltoid muscle, which is divided into three parts: anterior, middle, and posterior. It connects the anterior, middle, and posterior turning positions of the clavicle and the shoulder bone, respectively, and the end point of the deltoid muscle is at the lower end of the entire brain bone. About one-third of the position.



03

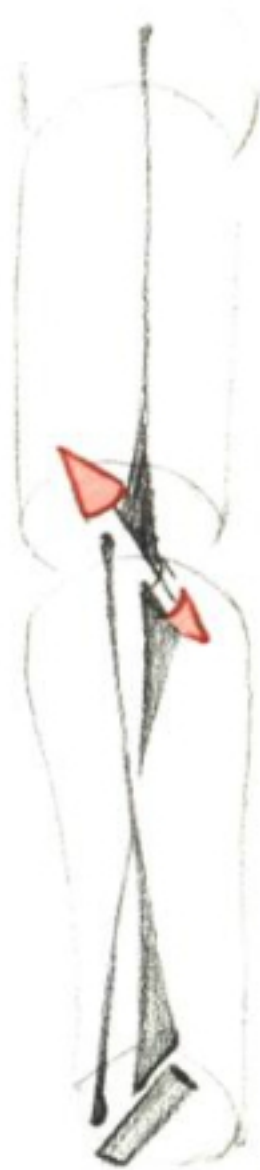
Bones and muscles of the upper arm

For the convenience of drawing, we regard part of the brain bone as a square body, and use yellow, red, and blue to represent the front, side, and back. Adding muscle is also based on the formula The front, side, and back of the block are carried out. The biceps cerebrosplinal fluid is on the front of the block, the cerebral muscles are on the side, and the triceps cerebrosplinal fluid is on the back. With such guidance, add it to the upper arm. Muscles will become simple and relaxed.

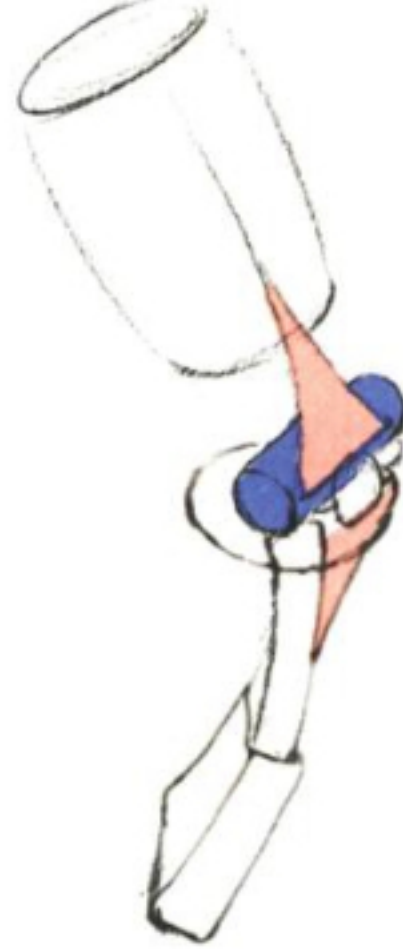
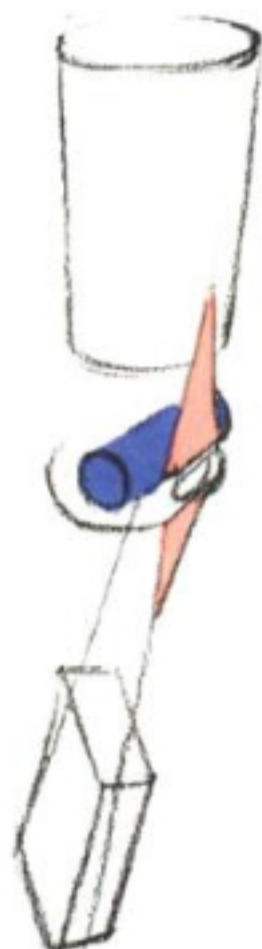
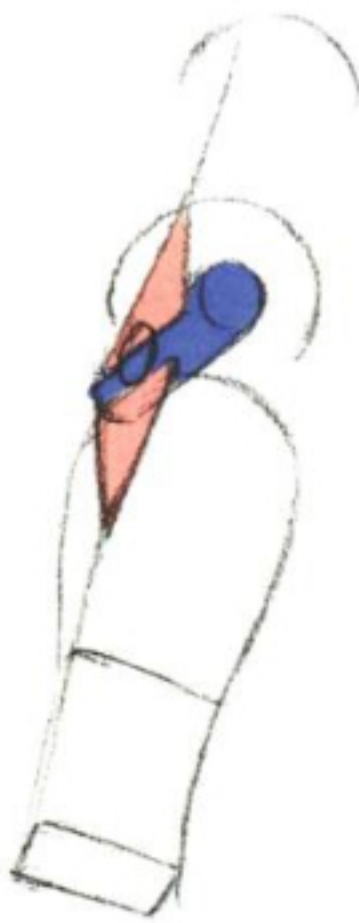


04

Structure of the elbow



When the arm rotates, the bone The whole will be displaced accordingly, and this This kind of displacement will cause the surface of the arm The muscles are deformed, so we You should understand the muscle relationship before expressing it. The state of rotation of the bone path.



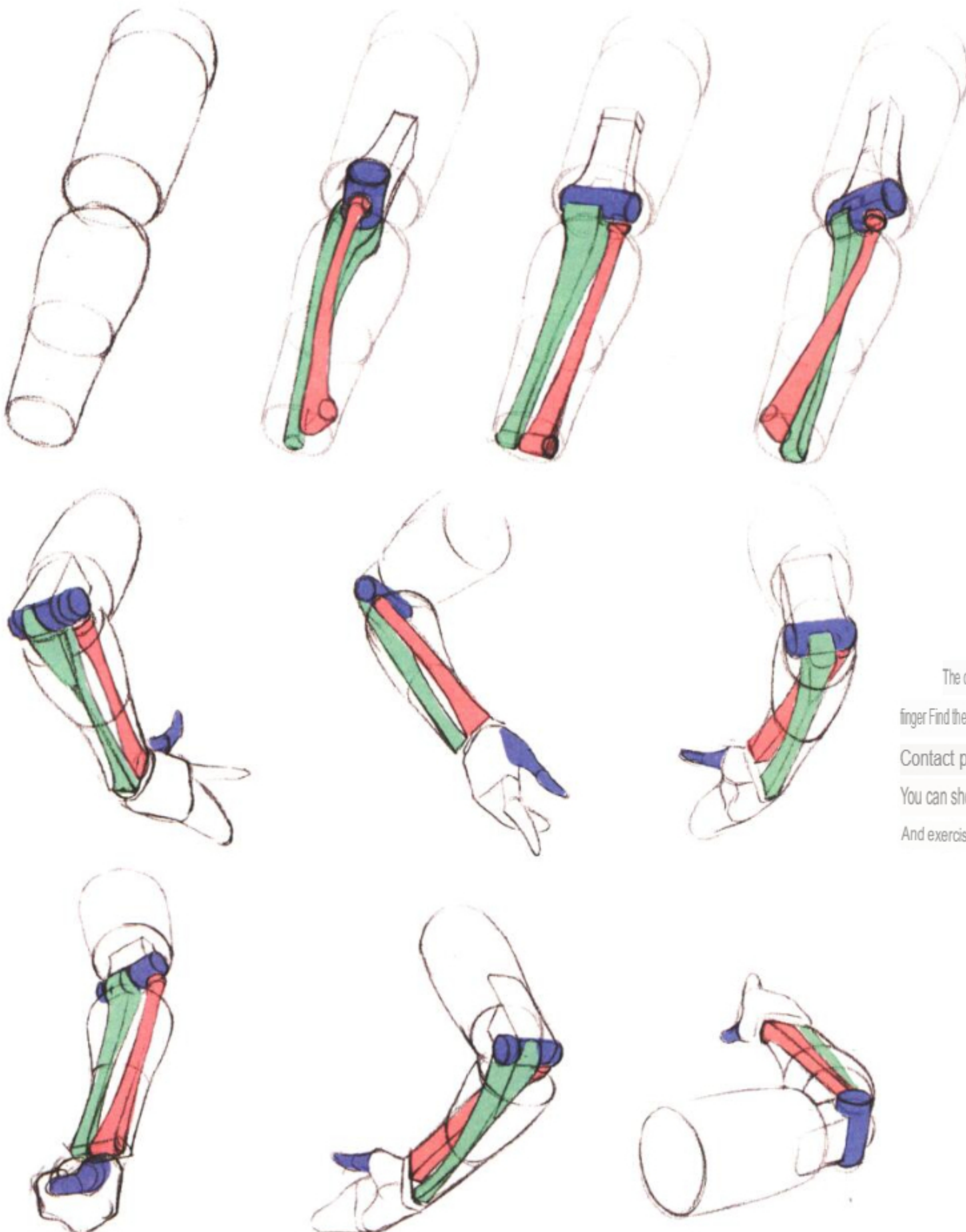
Draw the off of the rotating arm One of the keys is to express the elbow joint, elbow Joints can be seen as triangles and circles The combination of cylinders, when the arm rotates, Both of these will also rotate according to the arm The angle has changed. Analysis circle The specific perspective state of the cylinder, and then Then arrange three on the side of the cylinder The angular position makes the two unified Cooperate, we can draw well The state of movement of the time-out part.



05

'Bone structure of the forearm

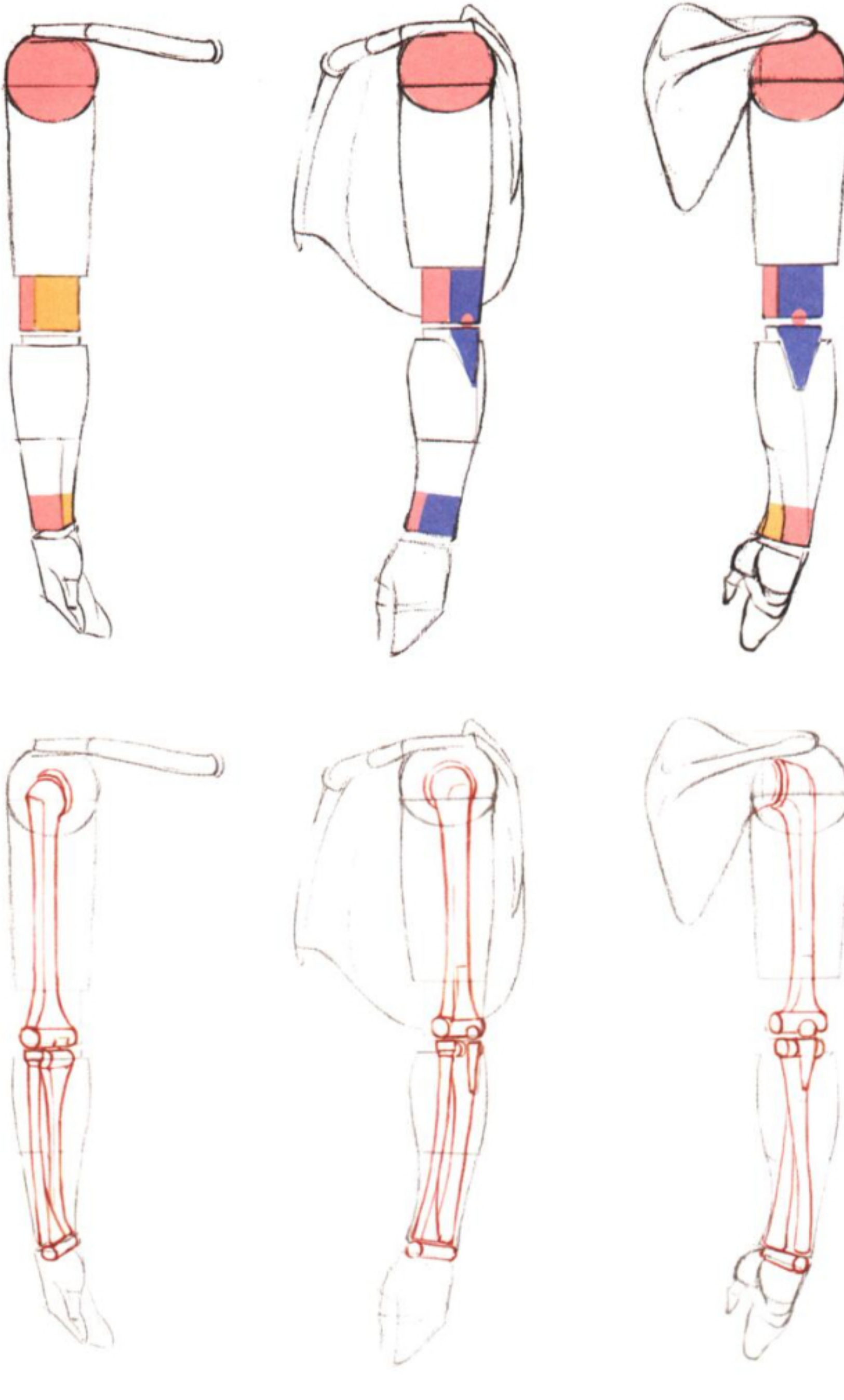
The bone fetus of the forearm is composed of the ulna and the huming bone. The ulna is fixed to the brain bone, and the huming bone can be moved and changed according to the torsion of the arm.



The change of the German bone depends on the big
finger Find the connection between the ulna and the elbow joint
Contact point, connect it to the big finger,
You can show the turning point of the forearm well
And exercise.

06

Main points of drawing arm structure



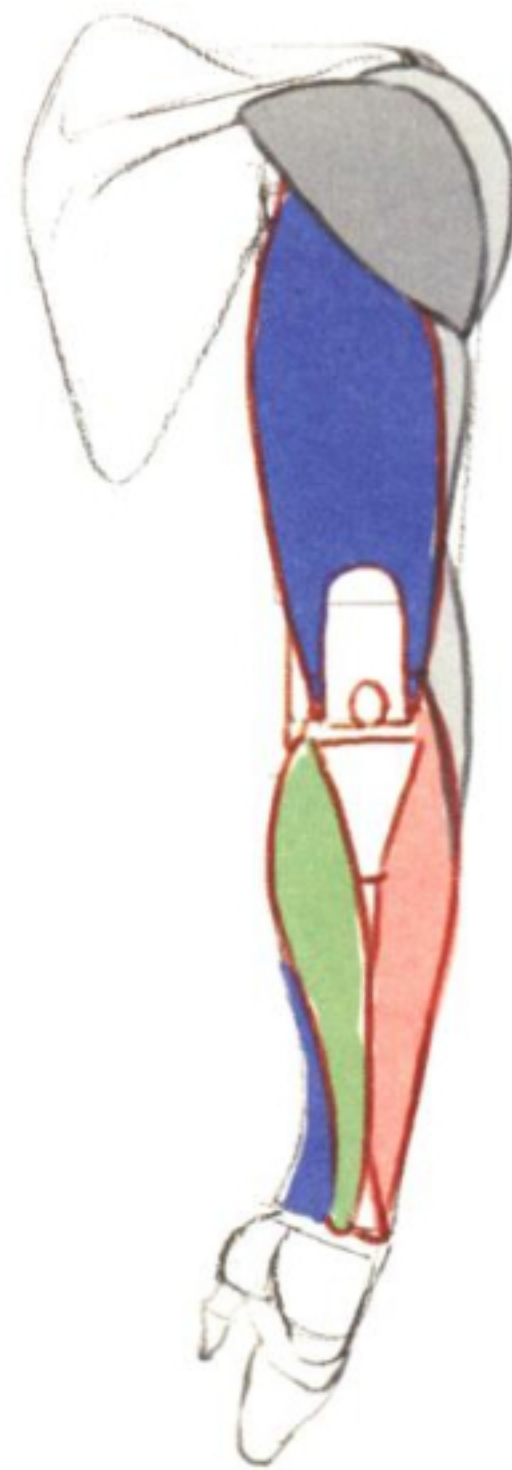
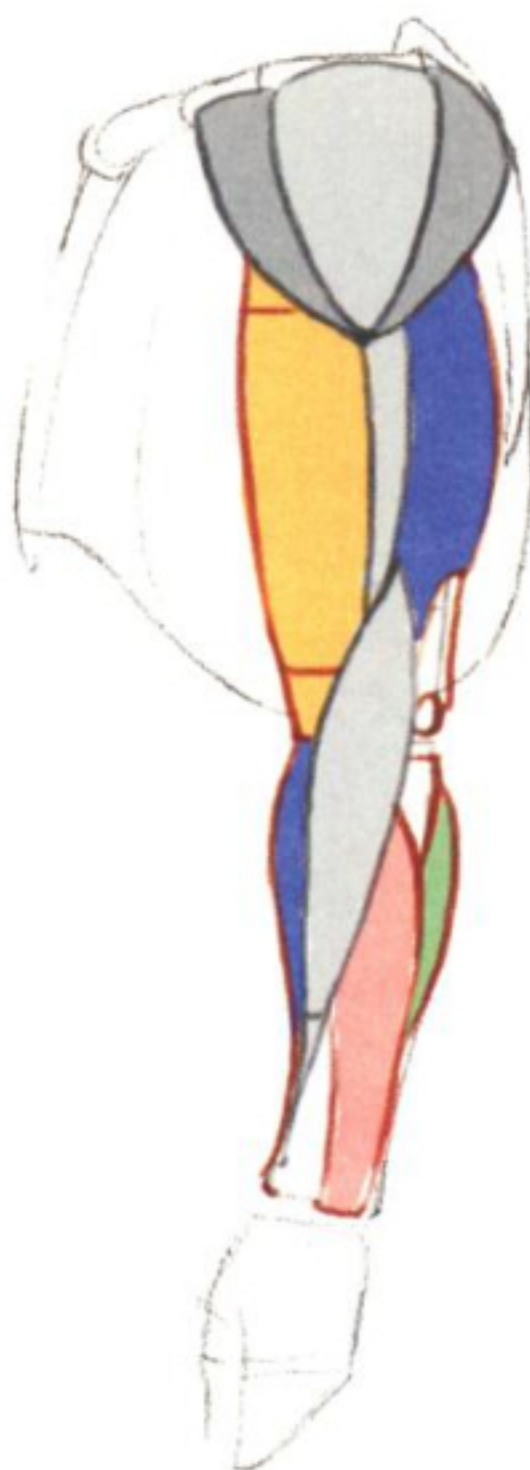
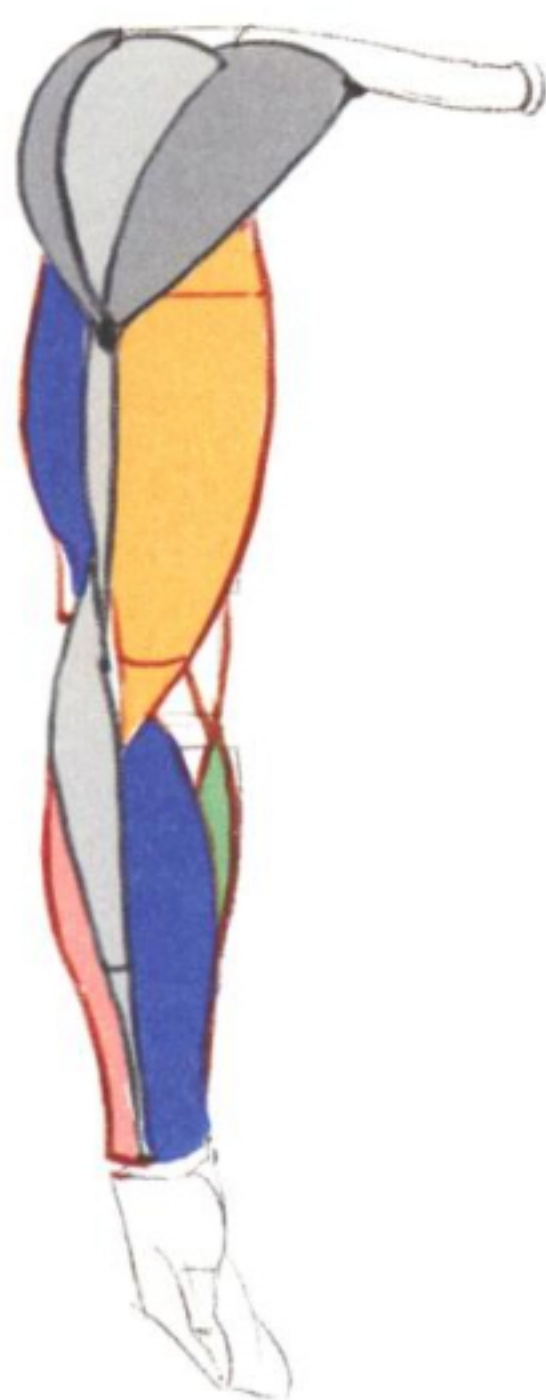
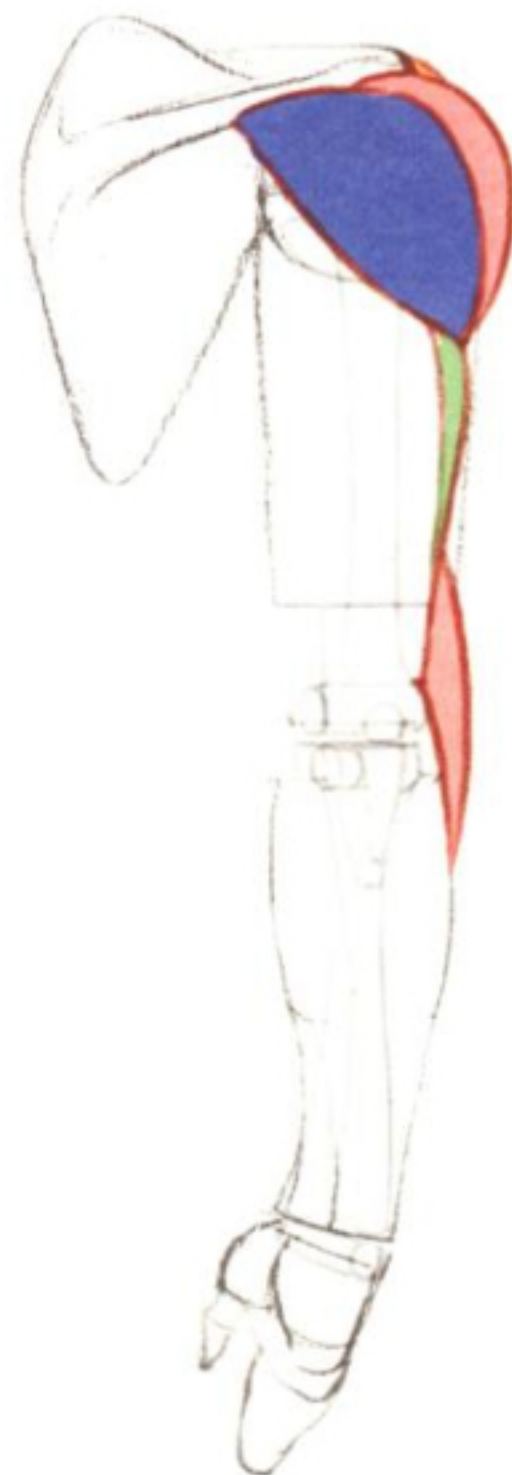
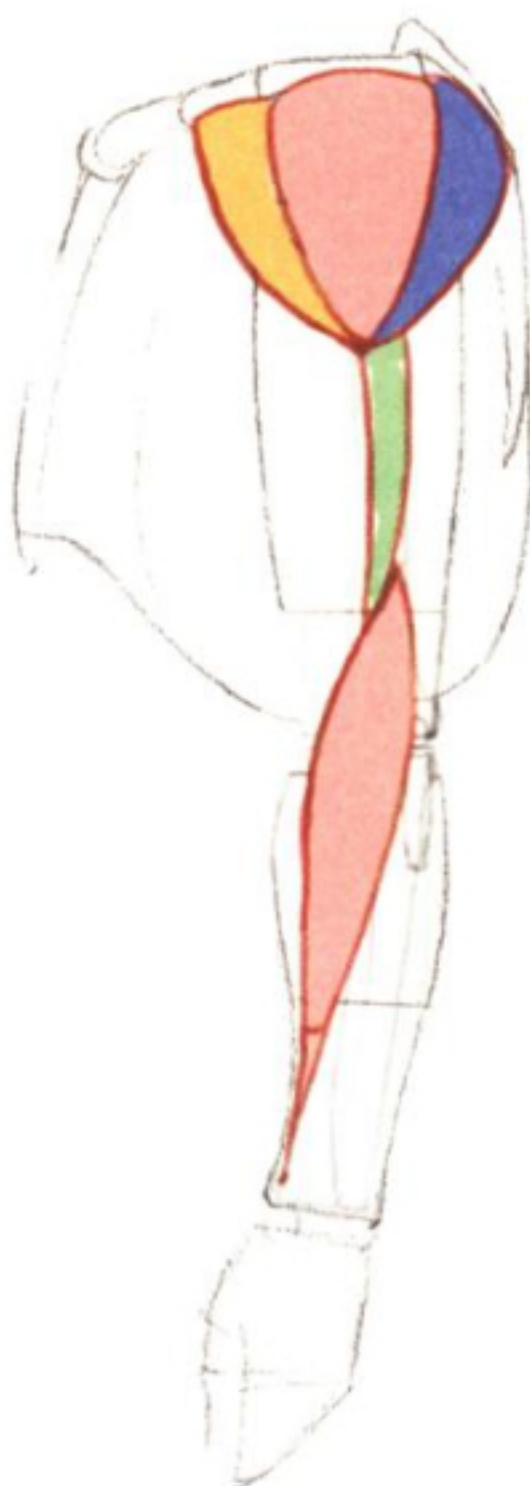
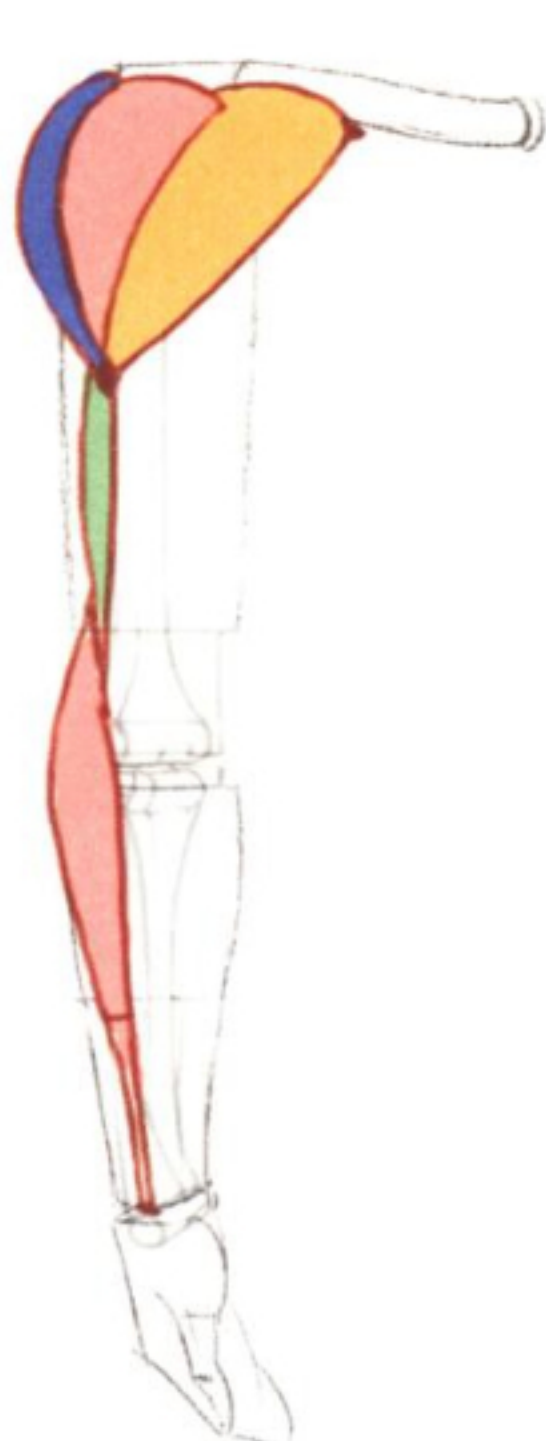
Want to get acquainted with the arm structure as soon as possible, When we give the system, we can practice in stages. learn. First master the geometry of the arm, Think of the arm as a cylinder and a square body, use Simple geometry explains the space of the arm relationship.

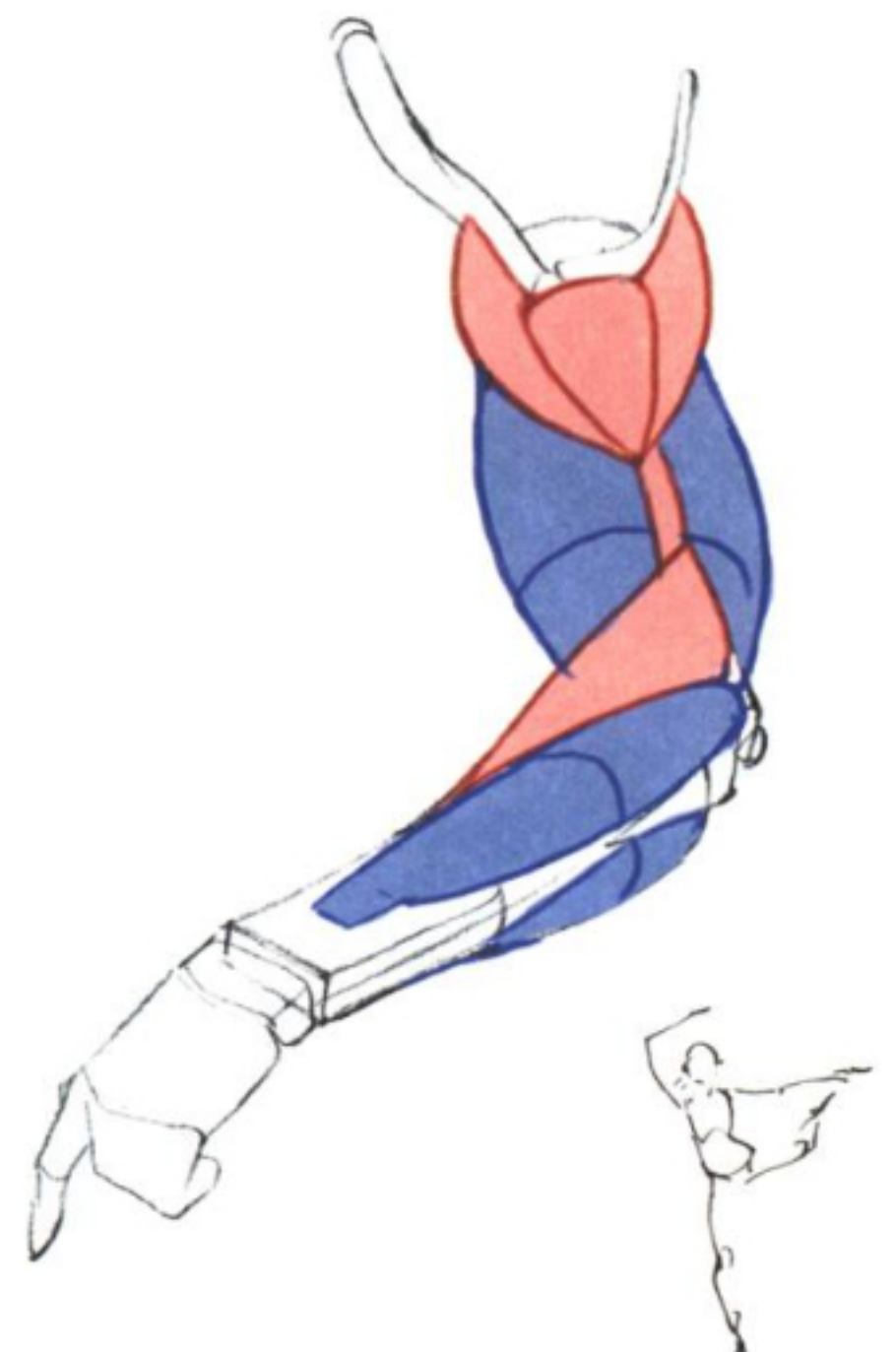
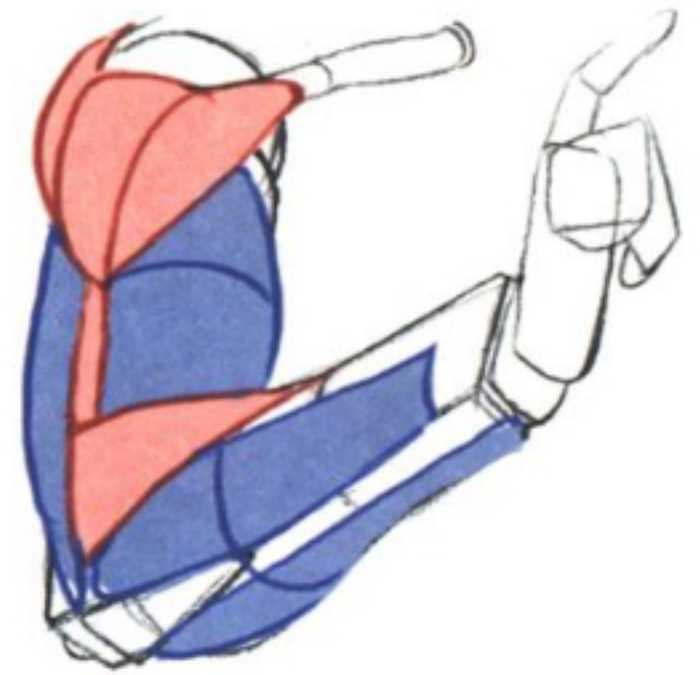
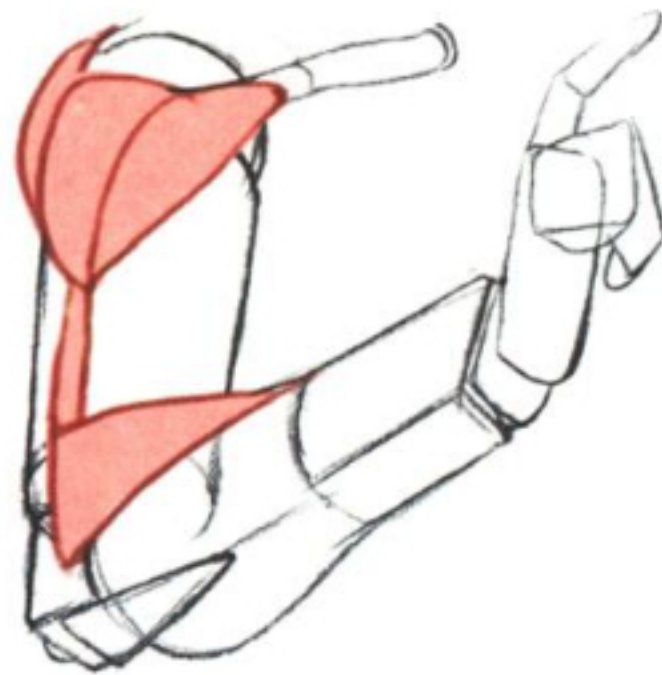
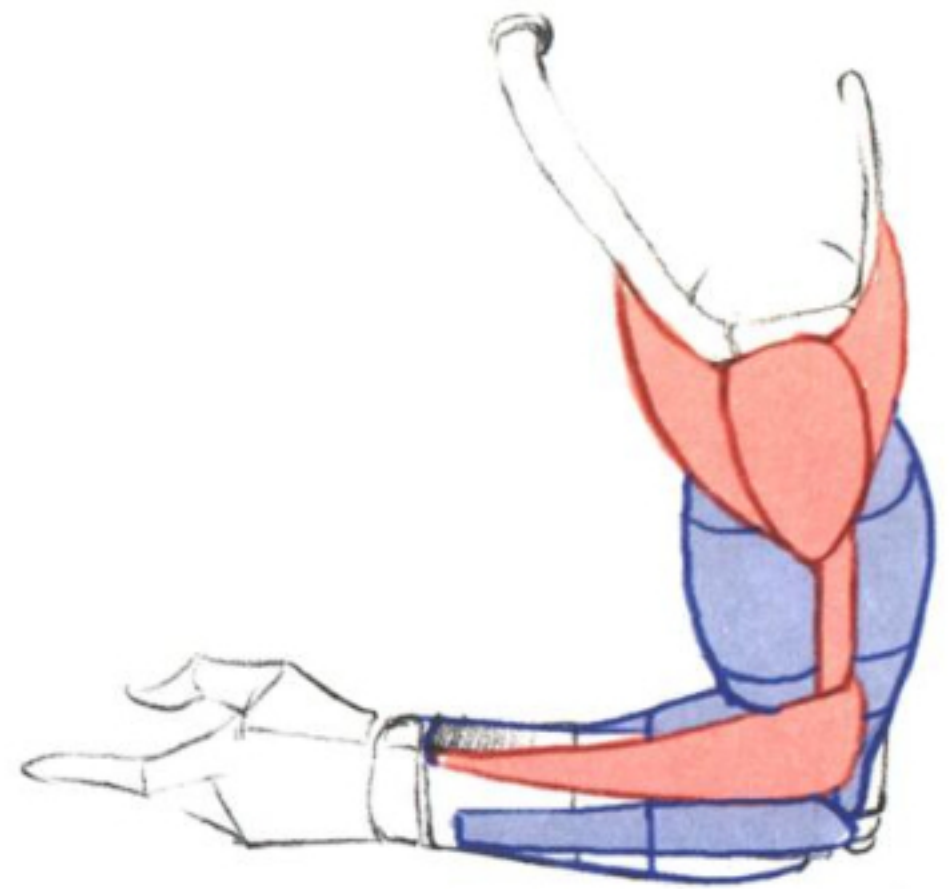
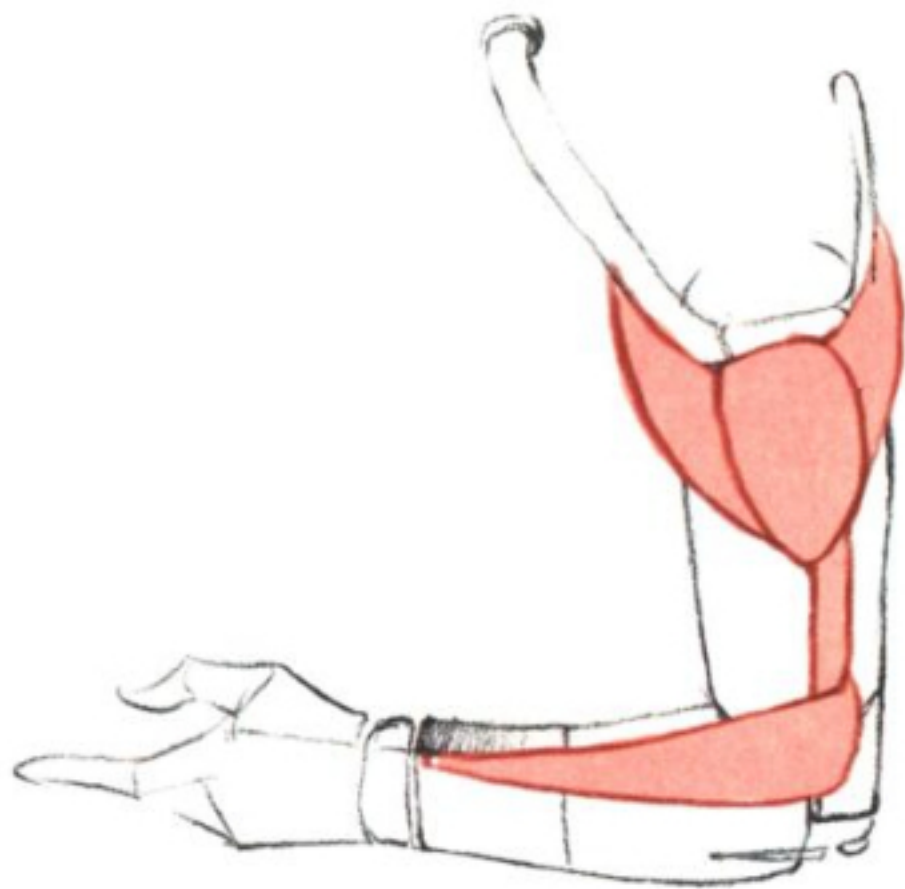
Have a certain spatial relationship with the arm After cognition, we will understand the bones of the arm Coins, focus on understanding when the joints and wrist joints are in Changes that occur during exercise.



The next step is to add muscles. After focusing on the deltoid muscles, silent muscles, and brain burning muscles, it will be easy to add other muscles.

The way to add the rest of the muscles of the arm is to stack the previous three muscles left and right, so that the structure of the muscles of the arm can be easily, quickly and effectively drawn.



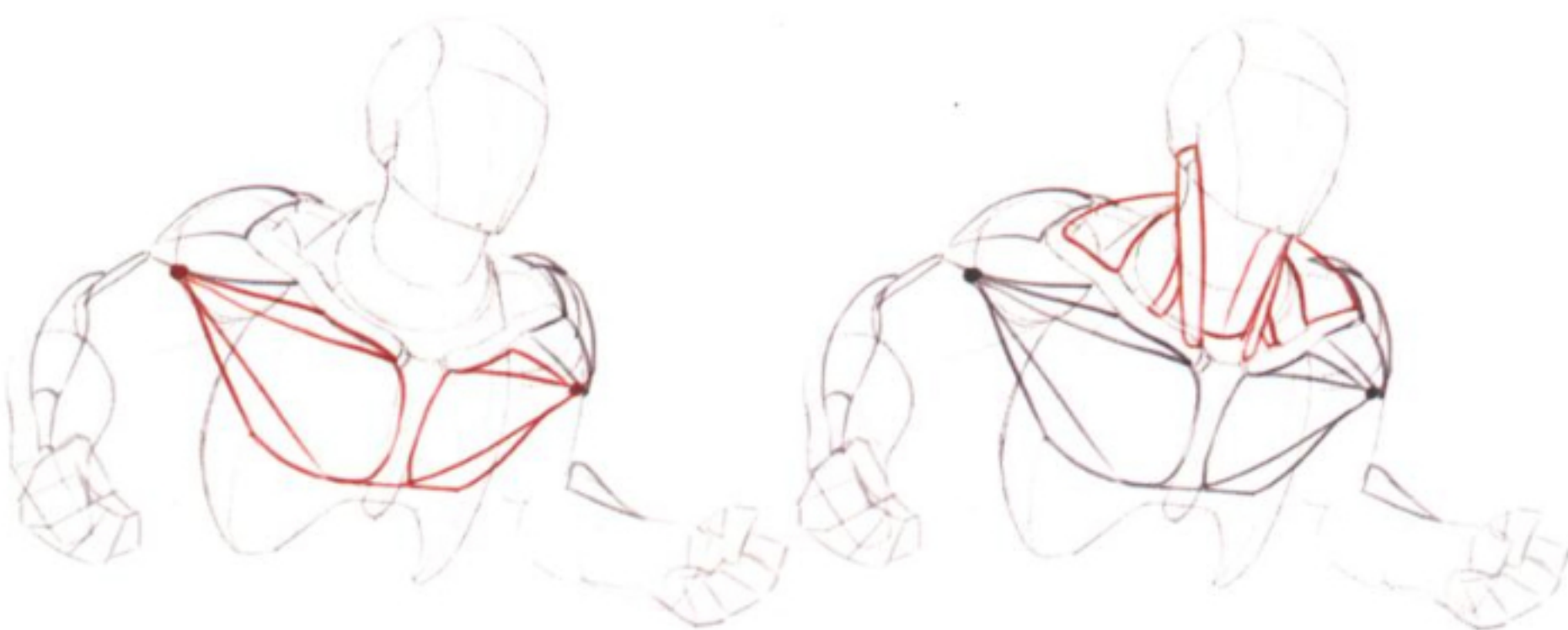
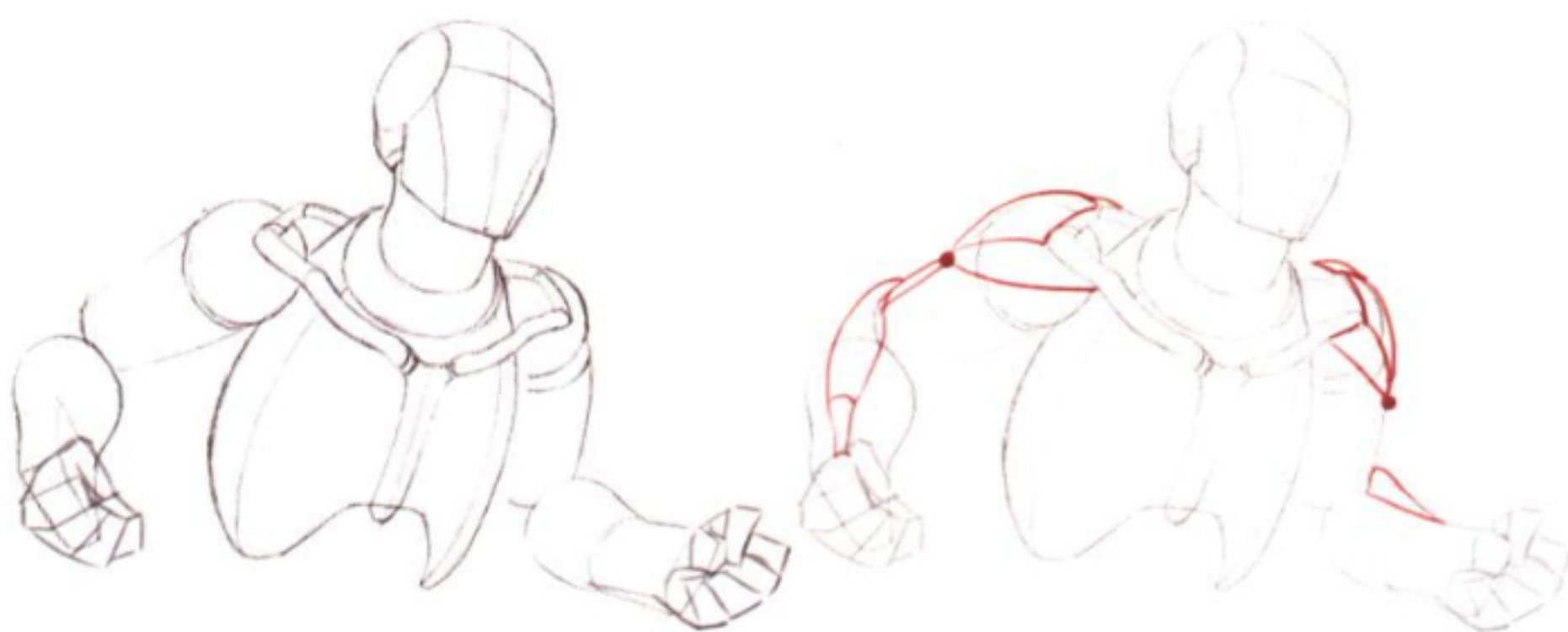


Want to quickly express the muscles on the arm
 Meat, we can do exercises like this:
 First draw the key muscles on the arm clearly
 Chu, then add the rest of the muscles.
 So we don't get too entangled in a certain piece
 The specific movement state of the muscles.

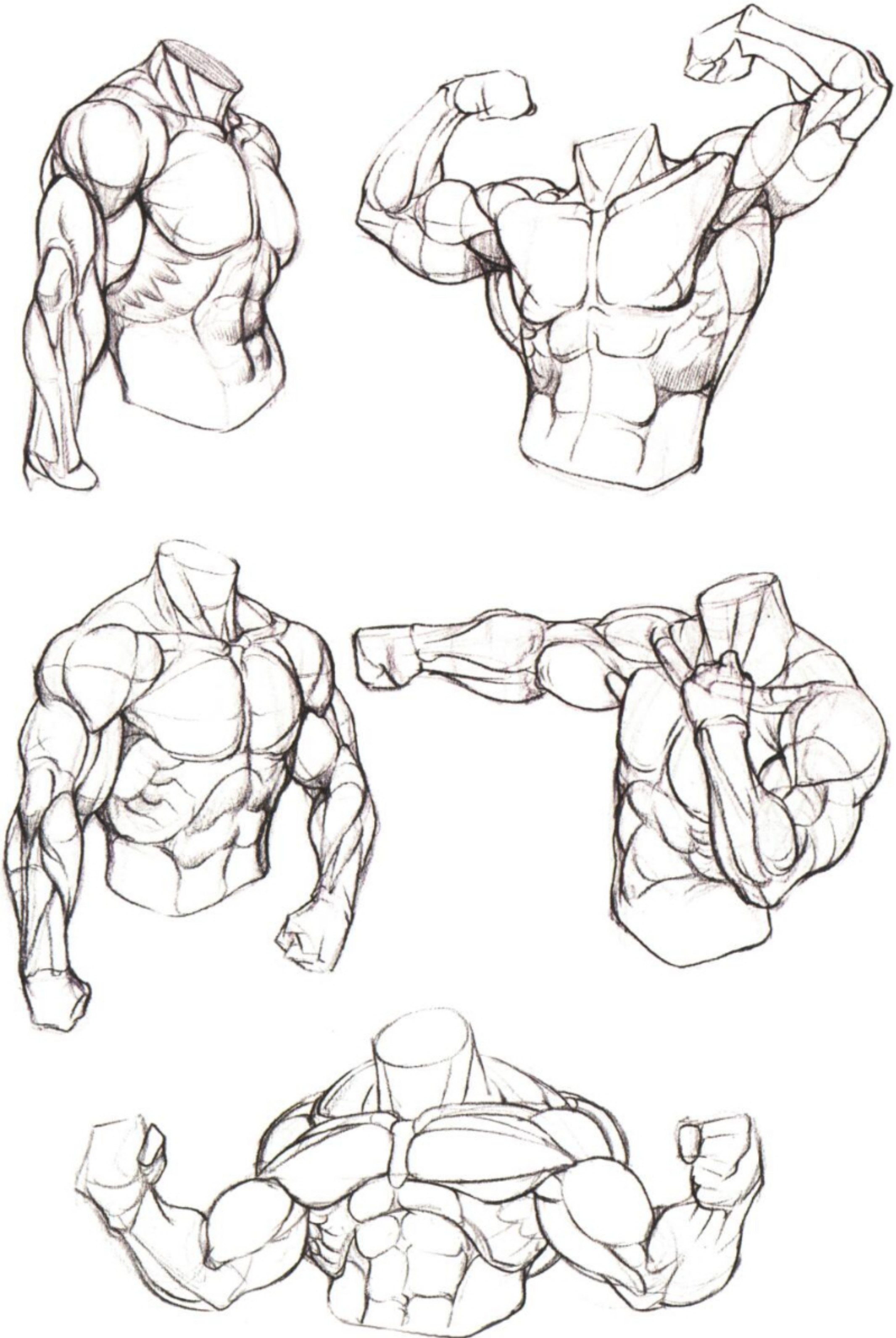
07

Arm drawing exercises

When doing arm drawing exercises, we can gradually draw the upper body through the following steps.

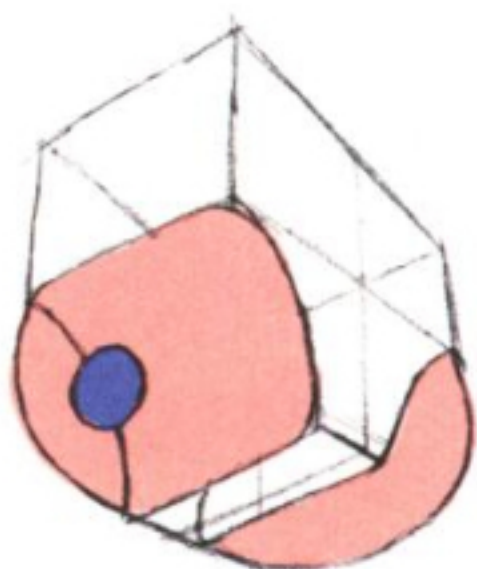
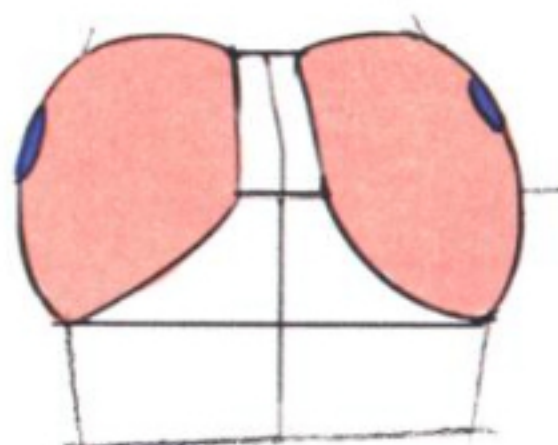
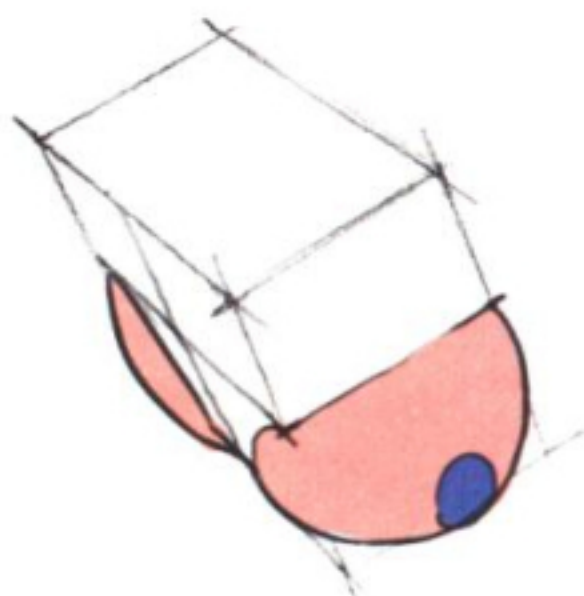
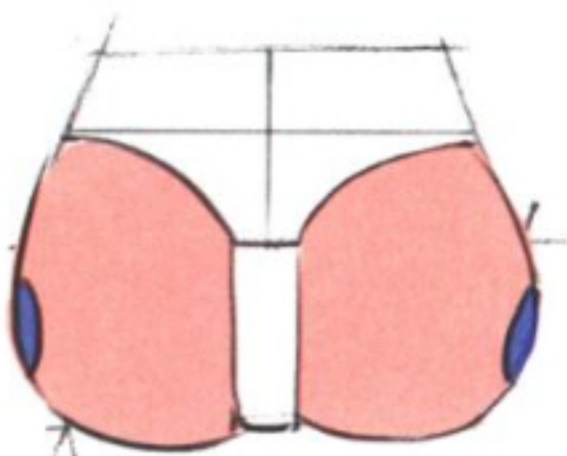
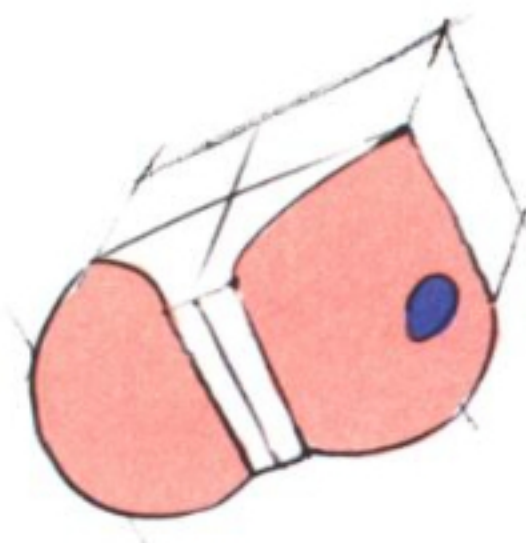
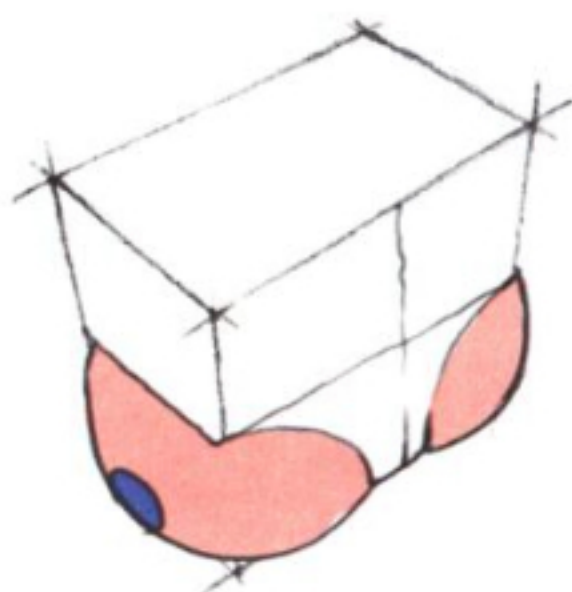
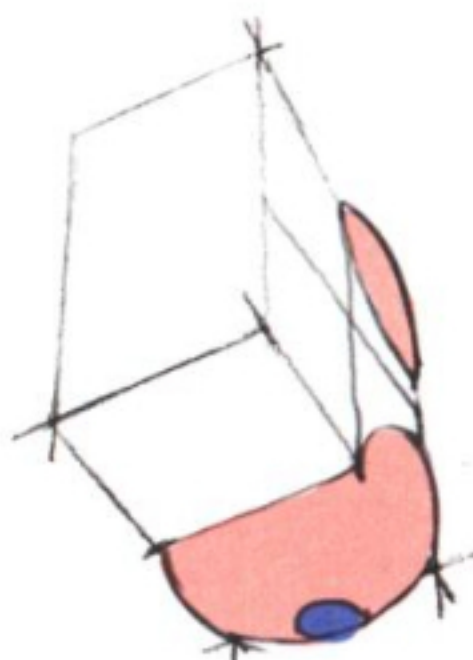
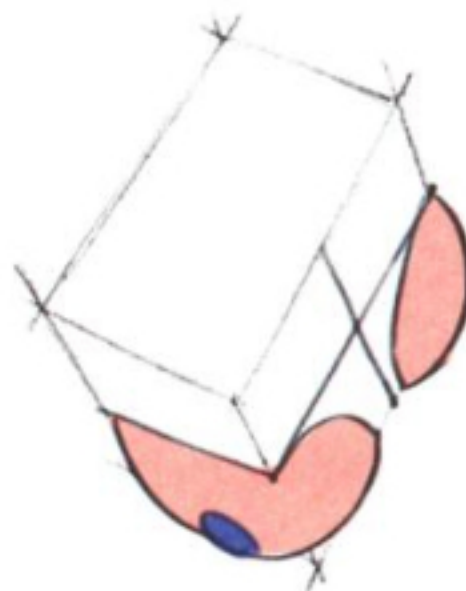
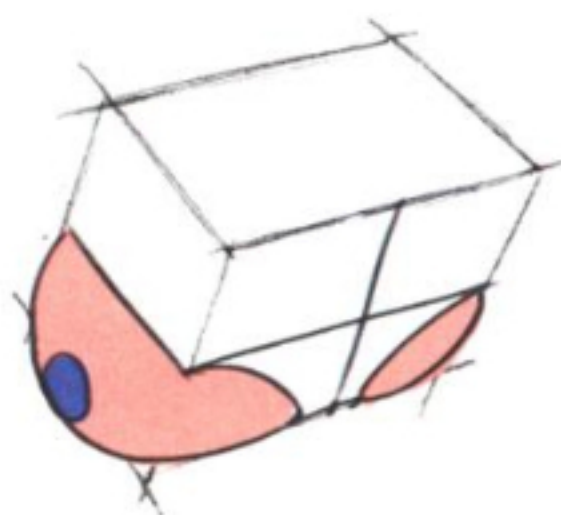
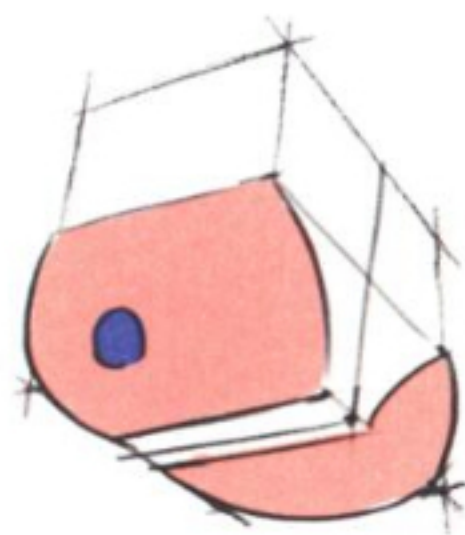


In order to quickly grasp the structure of the arm in the upper body, it is best for us to become familiar with the shape of the arm in different states by observing the real human body in life.

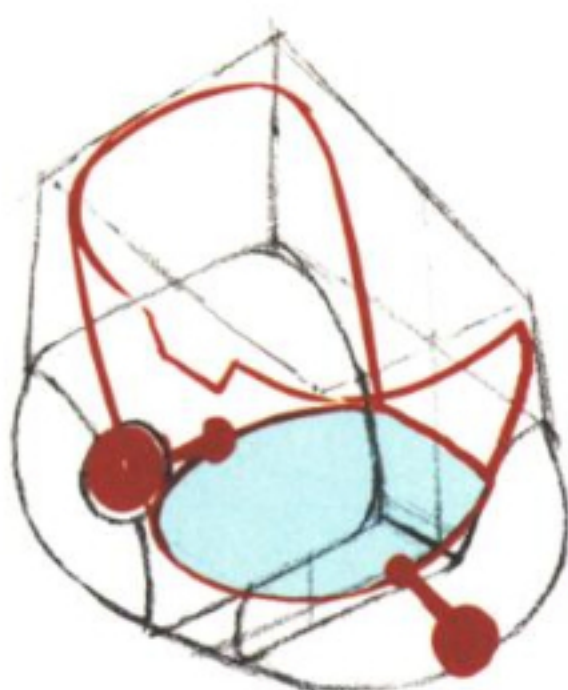
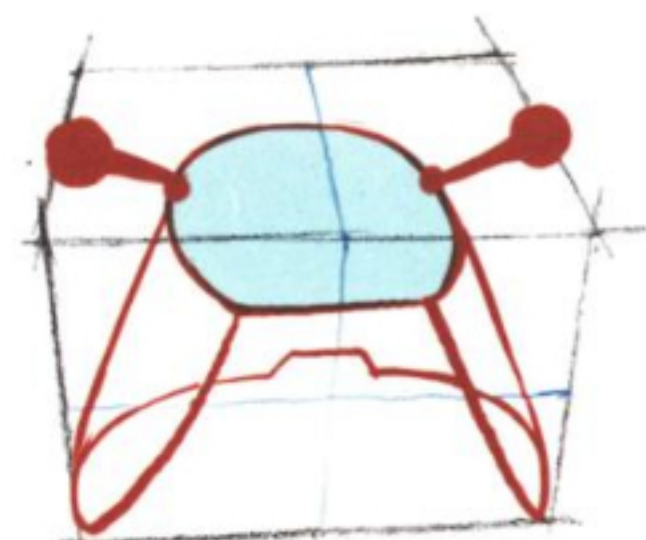
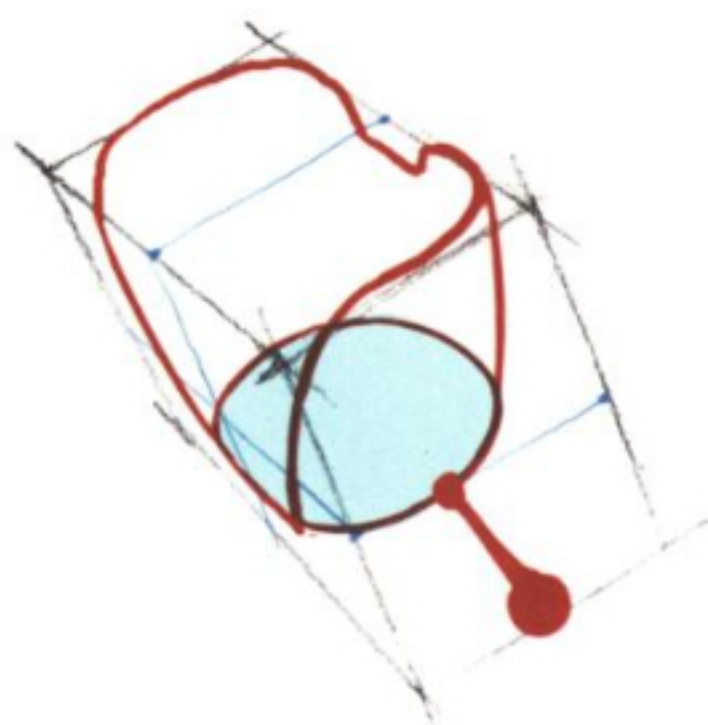
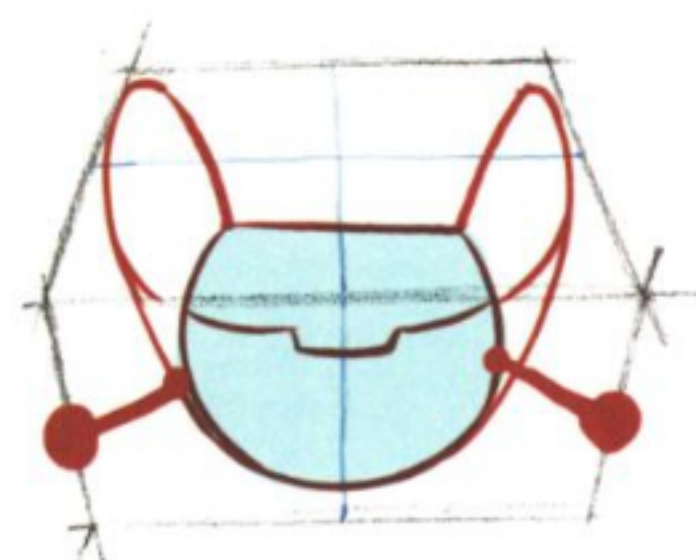
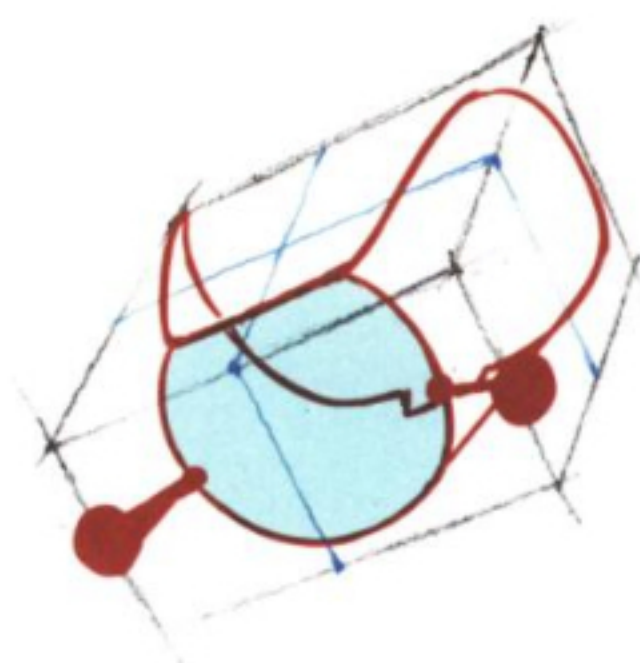
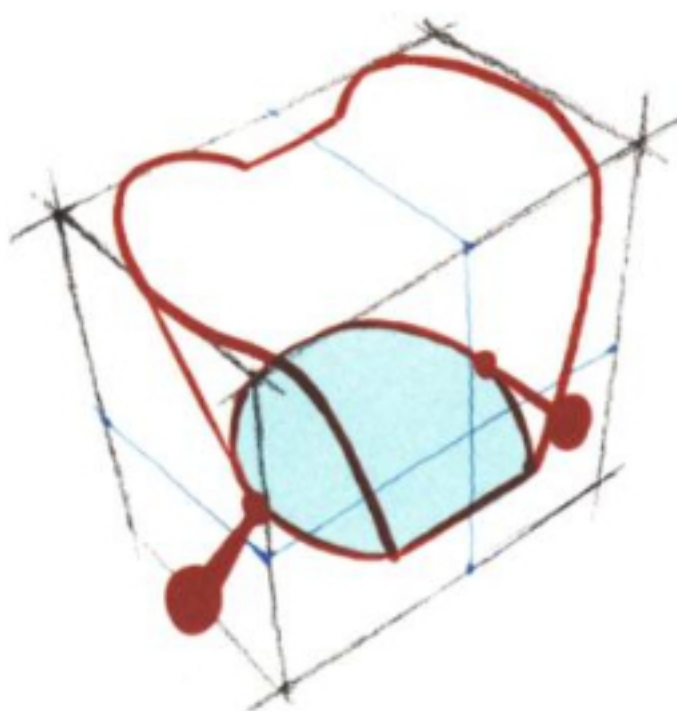
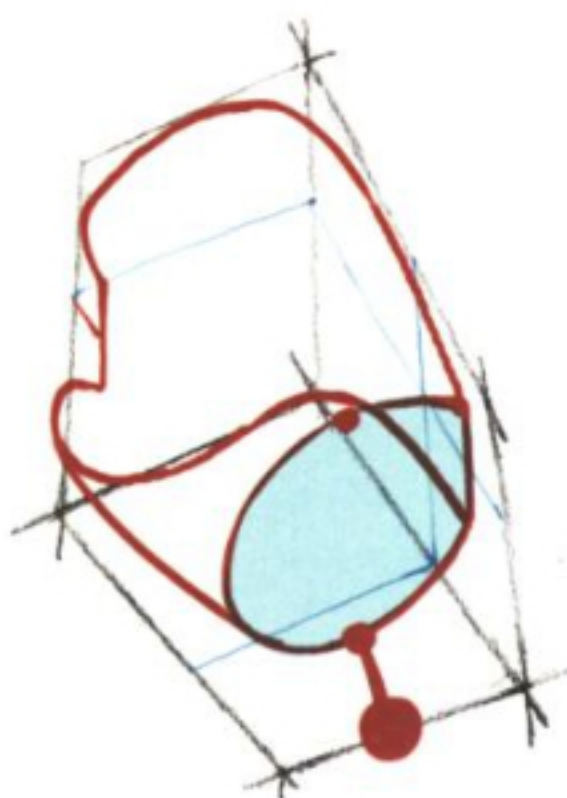
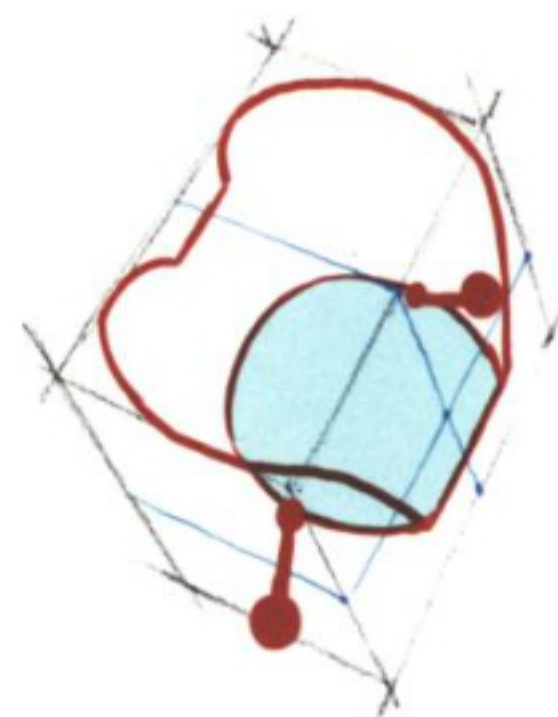
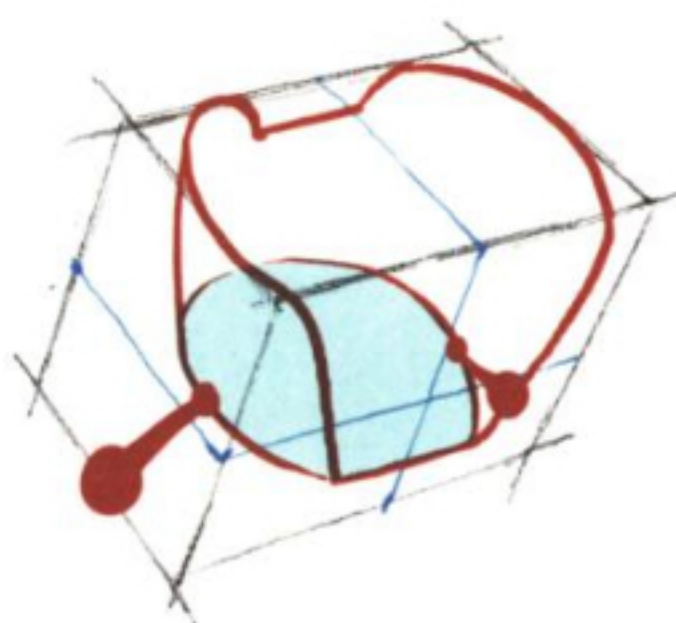
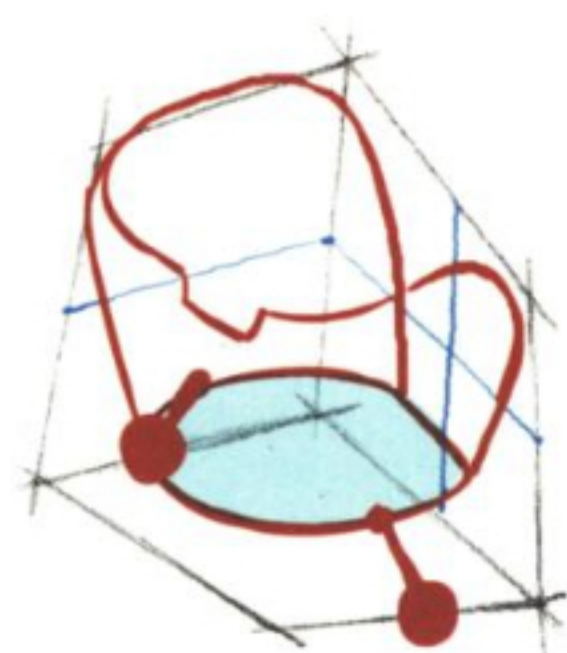


08

The structural relationship between the abdomen and lower limbs ;



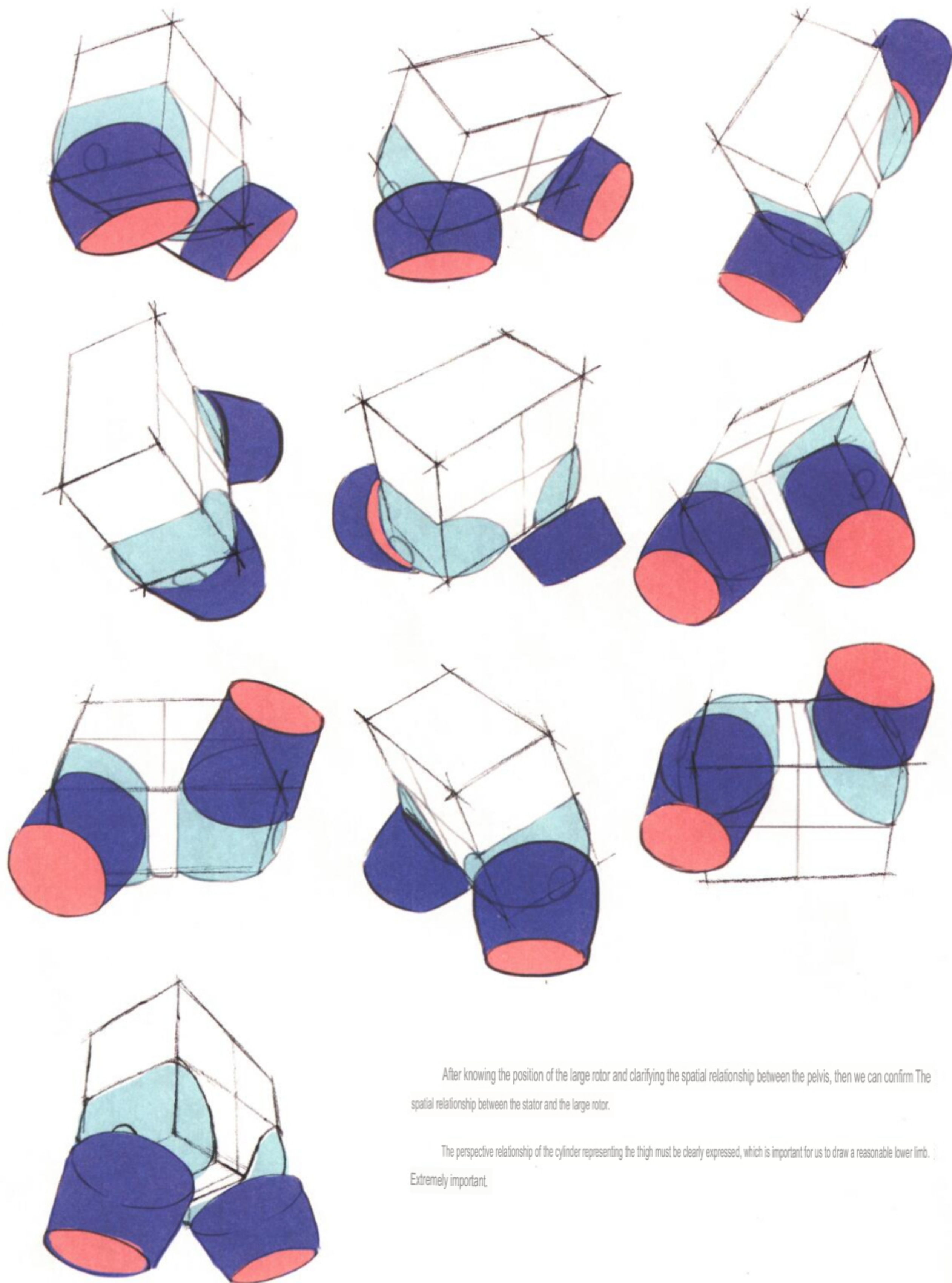
Before drawing the structure of the large rotor, we can first draw squares with different orientations and use two. The sphere fills the square body to represent the position of the root of the thigh, and the large rotor is roughly on the side of the square body. One-half of the bottom sphere.



The structure of the pelvis is relatively complex. When the system is given, we can find the location of the pelvis bone on the Fanghe body. However, it is not easy to find the location of the pelvis bone on the Fanghe body. Then draw the bottom of the pelvis on the basis of the pubic bone, and then draw the ups and downs of the pubic bone located at the top of the cube body, and finally. Connect all parts, get one at this time JA basin-like structure.

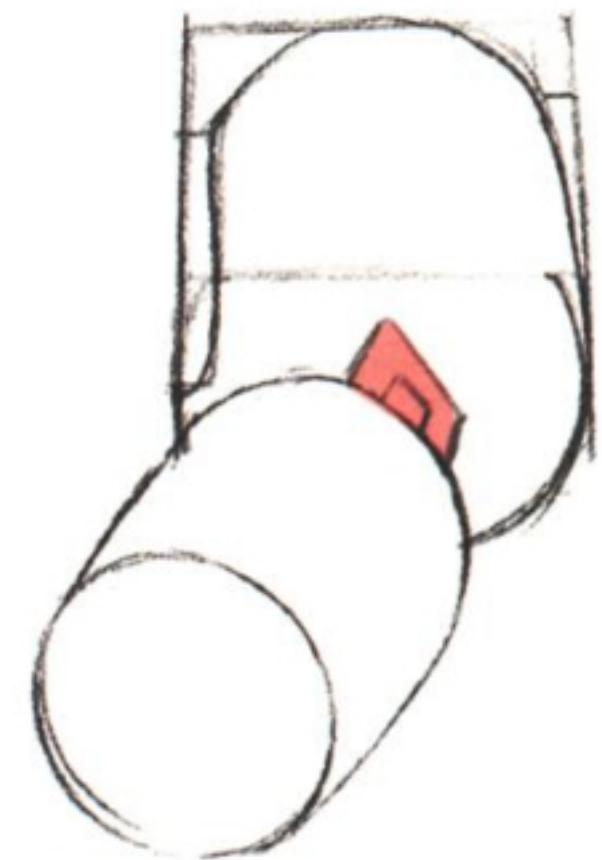
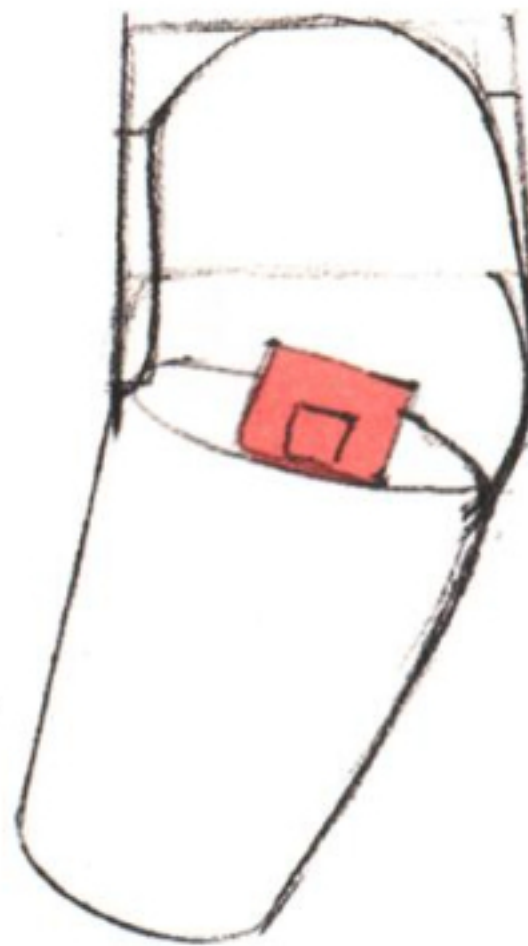
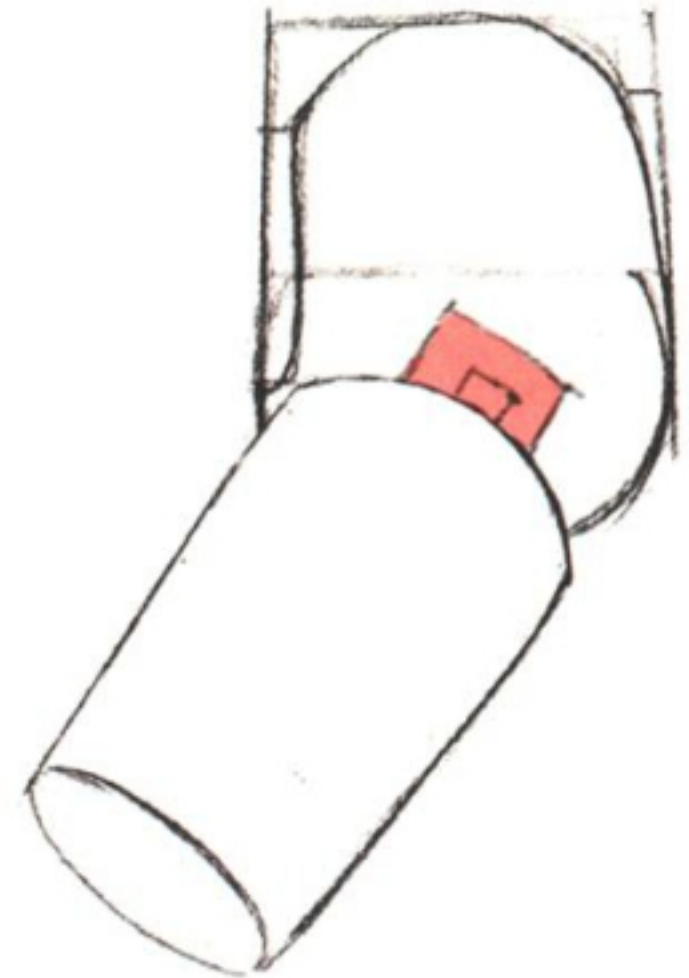
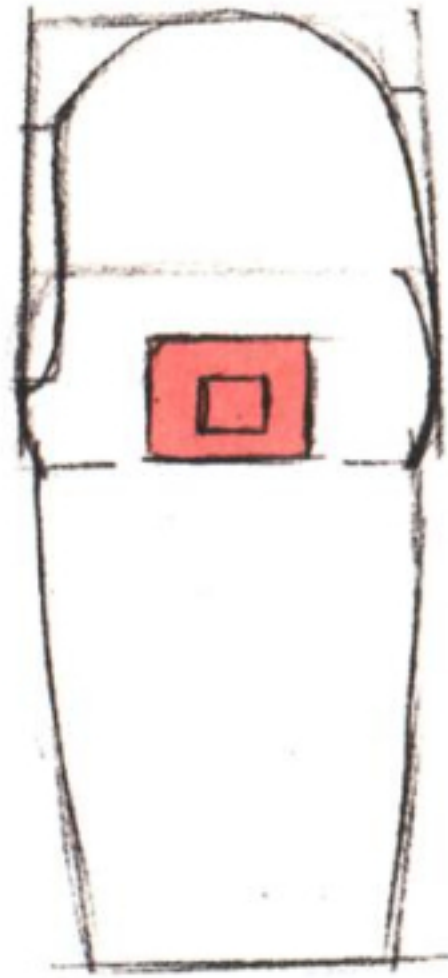
The biggest difficulty in drawing the pelvis is to control the perspective relationship of the entire cube.



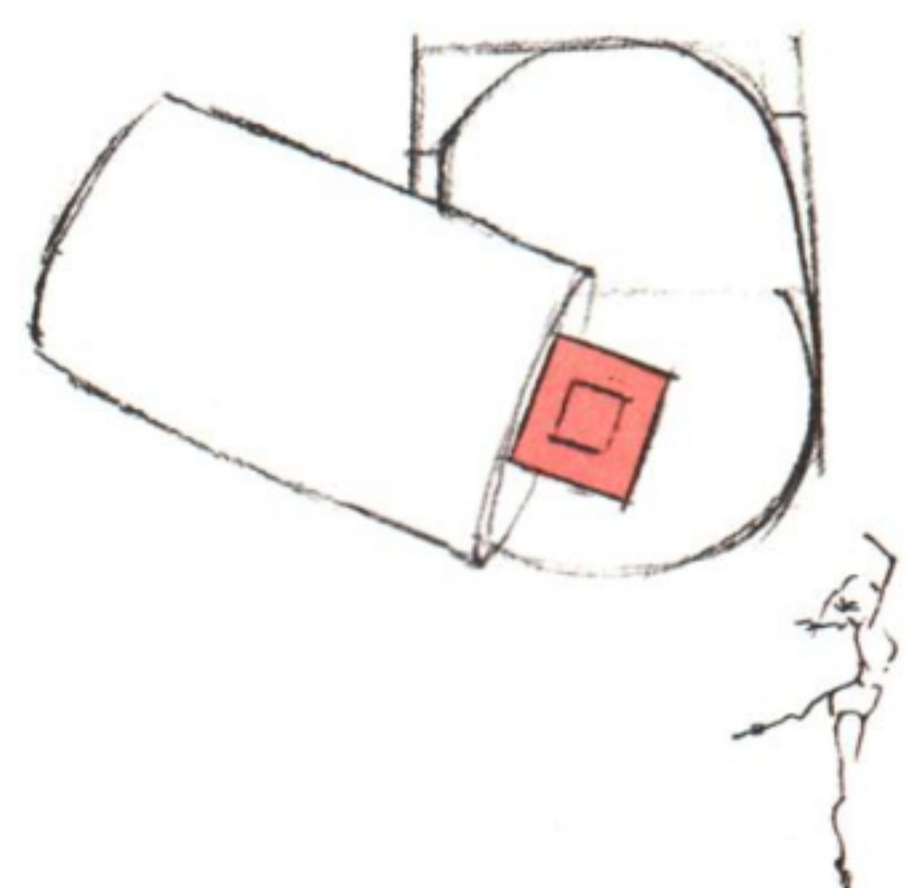
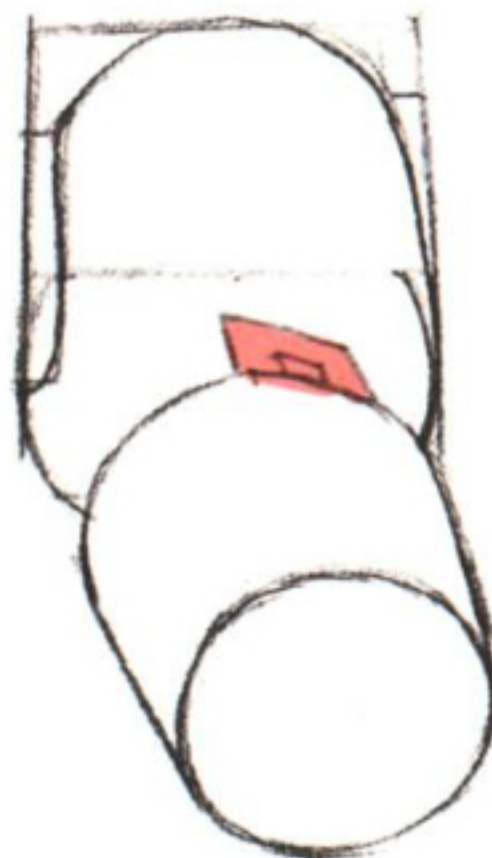


After knowing the position of the large rotor and clarifying the spatial relationship between the pelvis, then we can confirm The spatial relationship between the stator and the large rotor.

The perspective relationship of the cylinder representing the thigh must be clearly expressed, which is important for us to draw a reasonable lower limb. Extremely important.



When the legs are moving, the position of the large rotor is basically not the same
Change, but when it moves its legs in different directions, The turning
point on the surface will change. As can be seen from the picture
Out, the square that represents the big rotor will be due to leg movement
And changes have occurred.



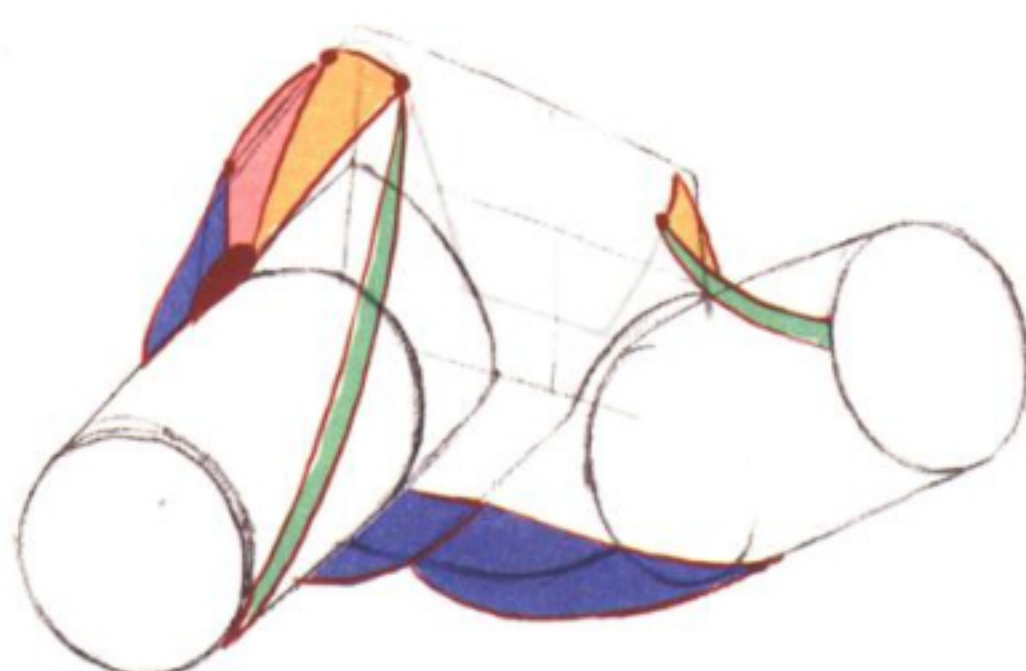
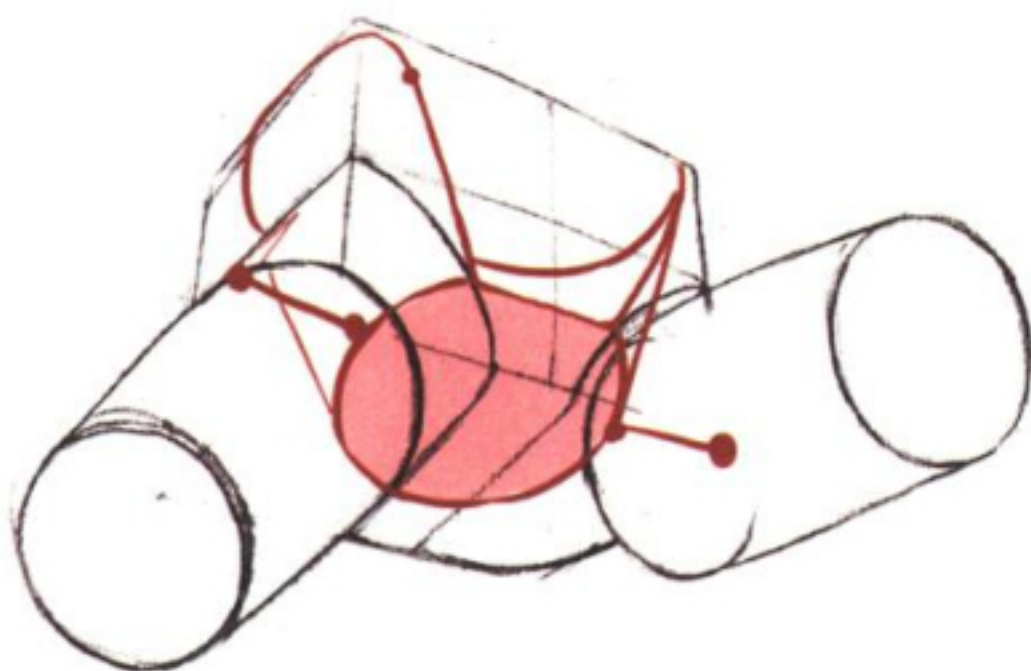
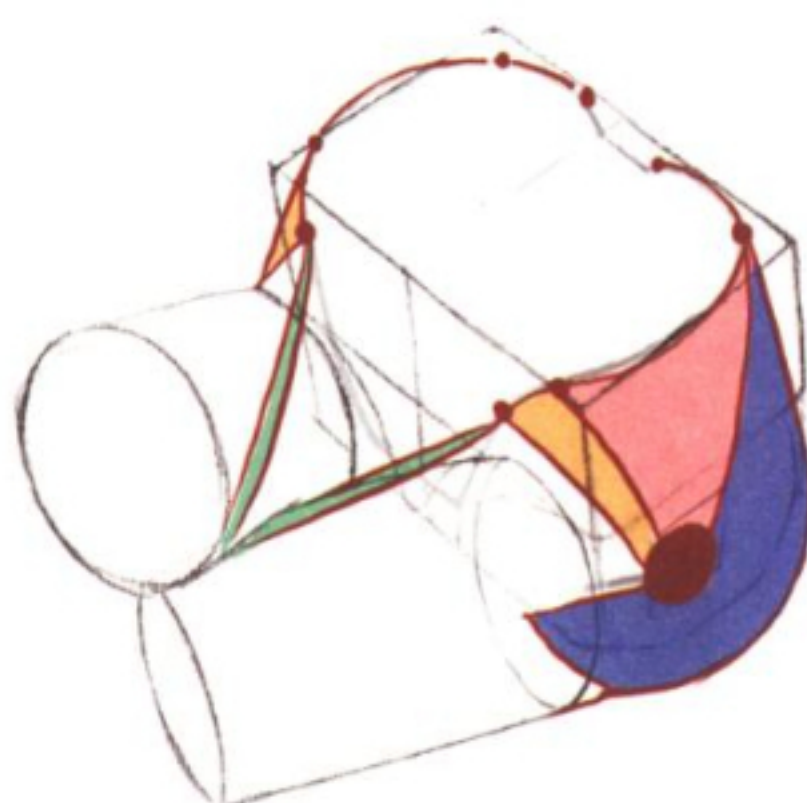
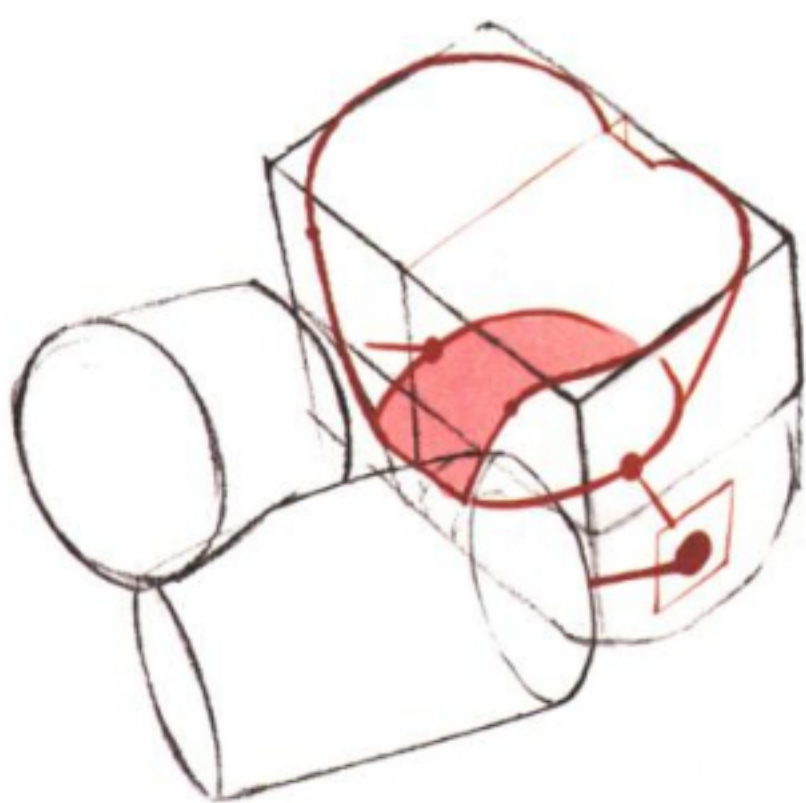
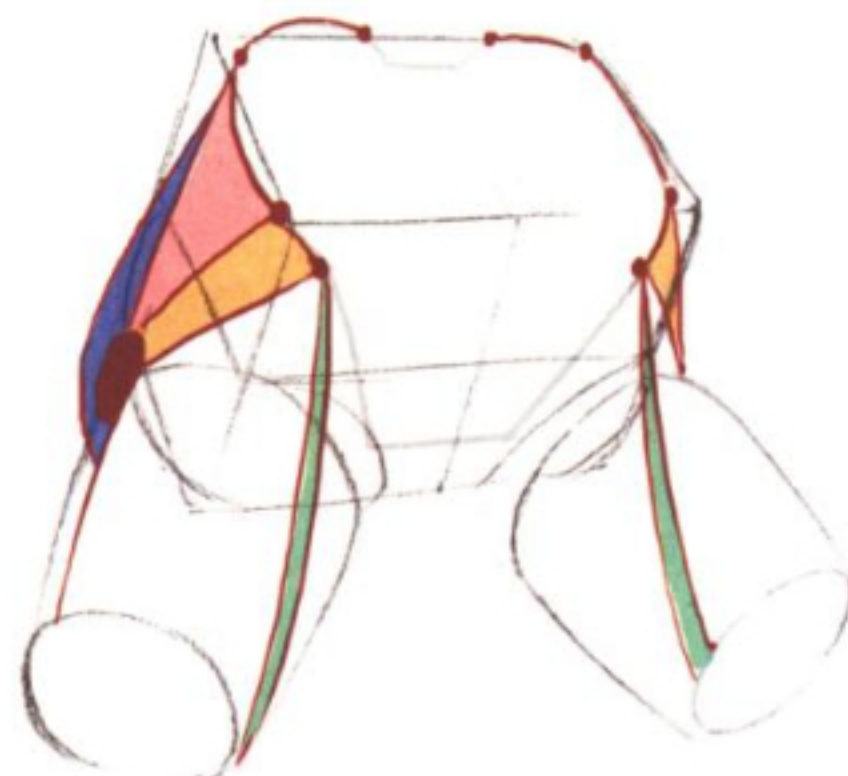
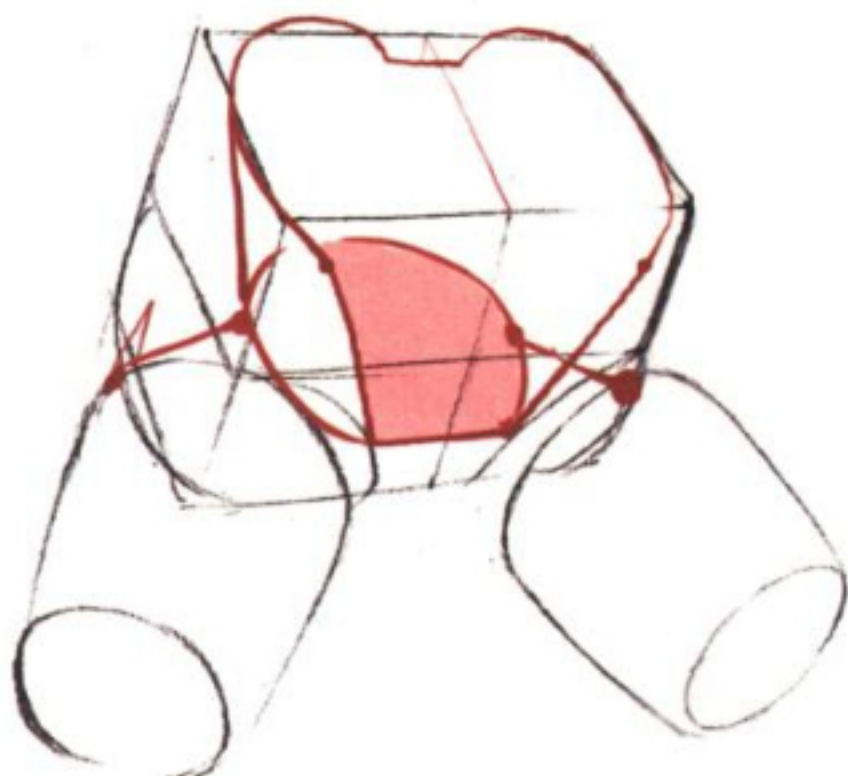
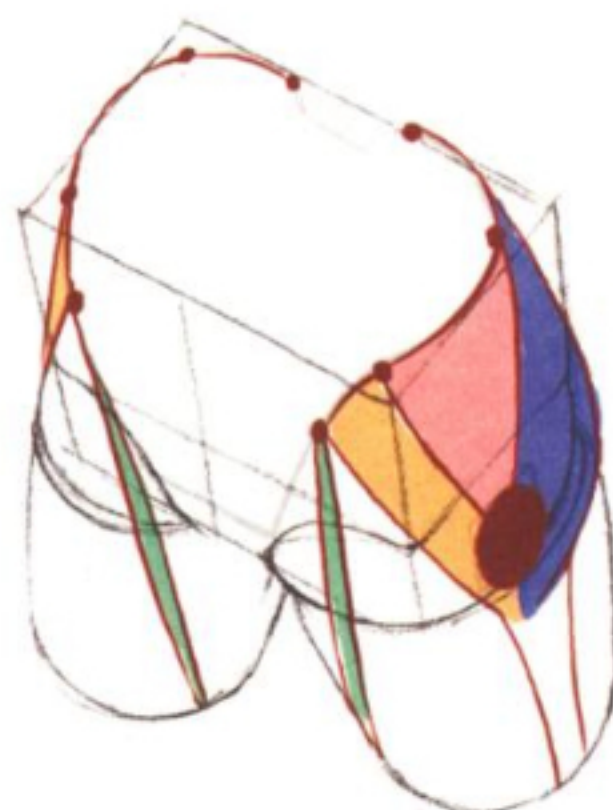
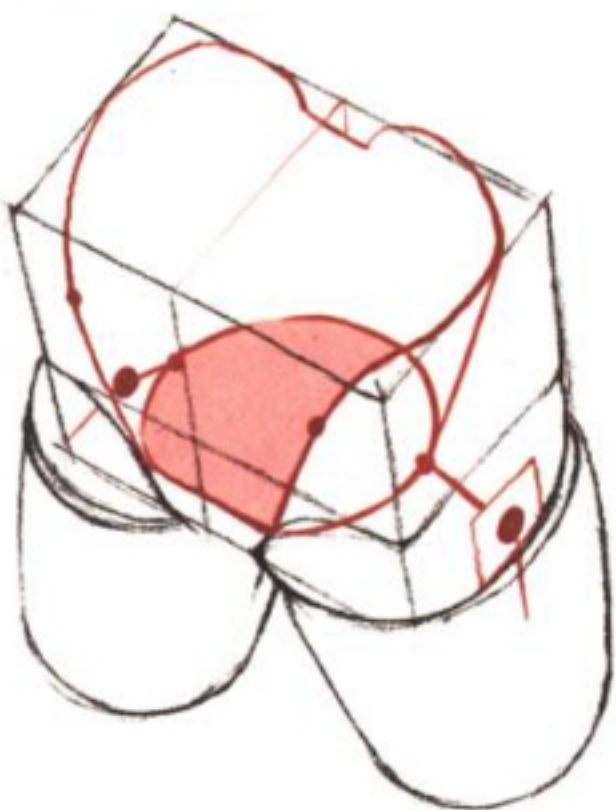
The pelvic structure is heavier The required muscles are distributed in the pelvis.

On the left and right sides, these muscles

The starting point is located at the top of the pelvis, it will be connected to the big rotor legs

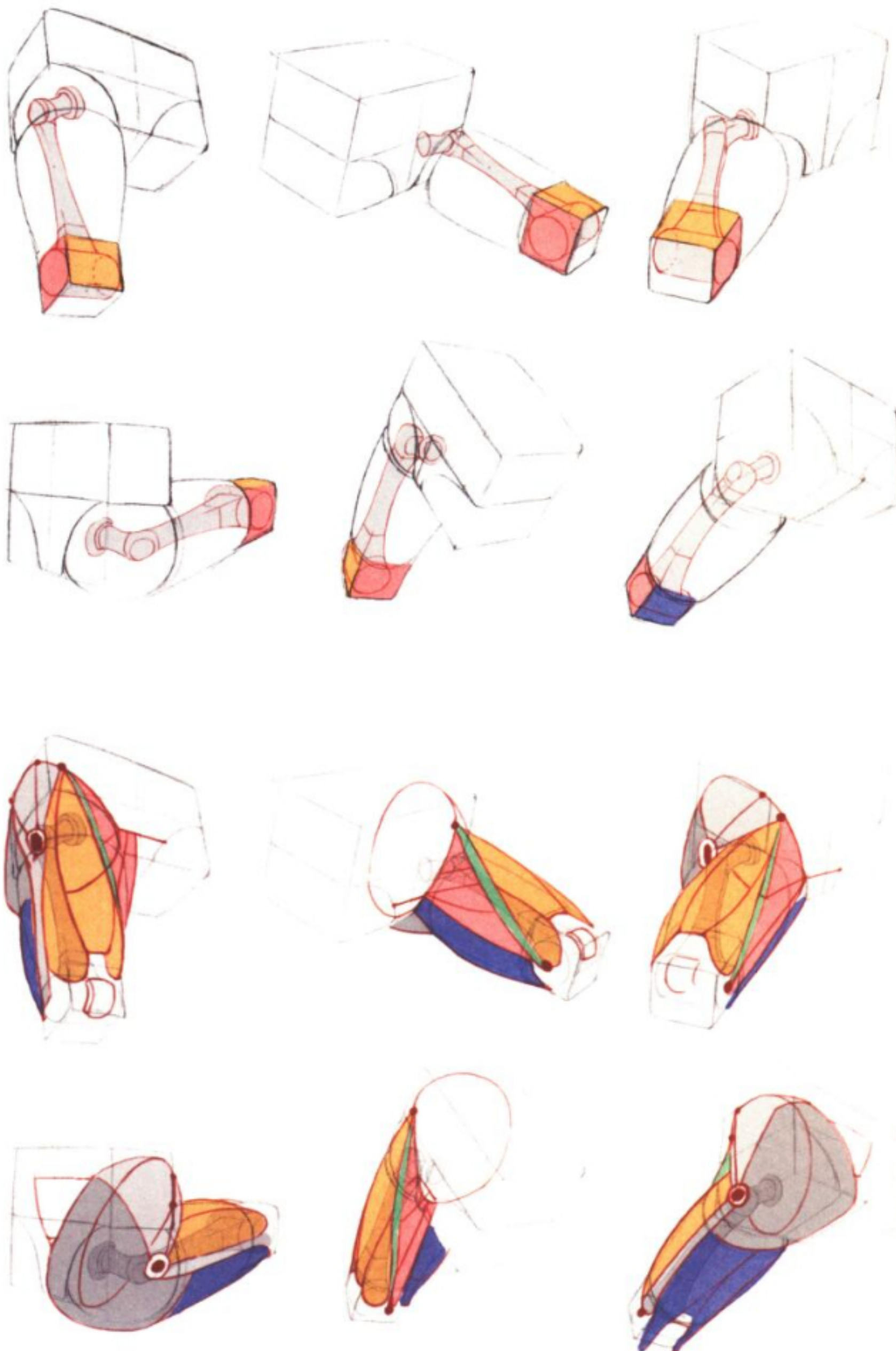
When the part is in motion, on both sides

The muscles will also be deformed.



09

Structure of thigh muscles



Control the thigh muscles in front of the heel.

The steps of the arm muscles are about the same, indeed.

The details of the front, side, and back of the fixed rattan cover.

Position, through the square body representing the knee :

Draw the front, inside, and back of the thighs separately

Facial muscles.

The muscles on the front of the thigh include the femur

Rectus muscle, medial femoral muscle, lateral femoral muscle, etc.

-The three muscles are combined like one.

Flower value.

The muscles on the inner thigh are mainly

Seamstress muscle. Comparison of muscle groups on the inner thighs. Complex,

it can be collectively referred to as the adductor muscle group.

The muscles on the back of the thigh are /

mainly Biceps femoris and semicircle muscles, it's like a

A small fork is located on the back of the thigh.

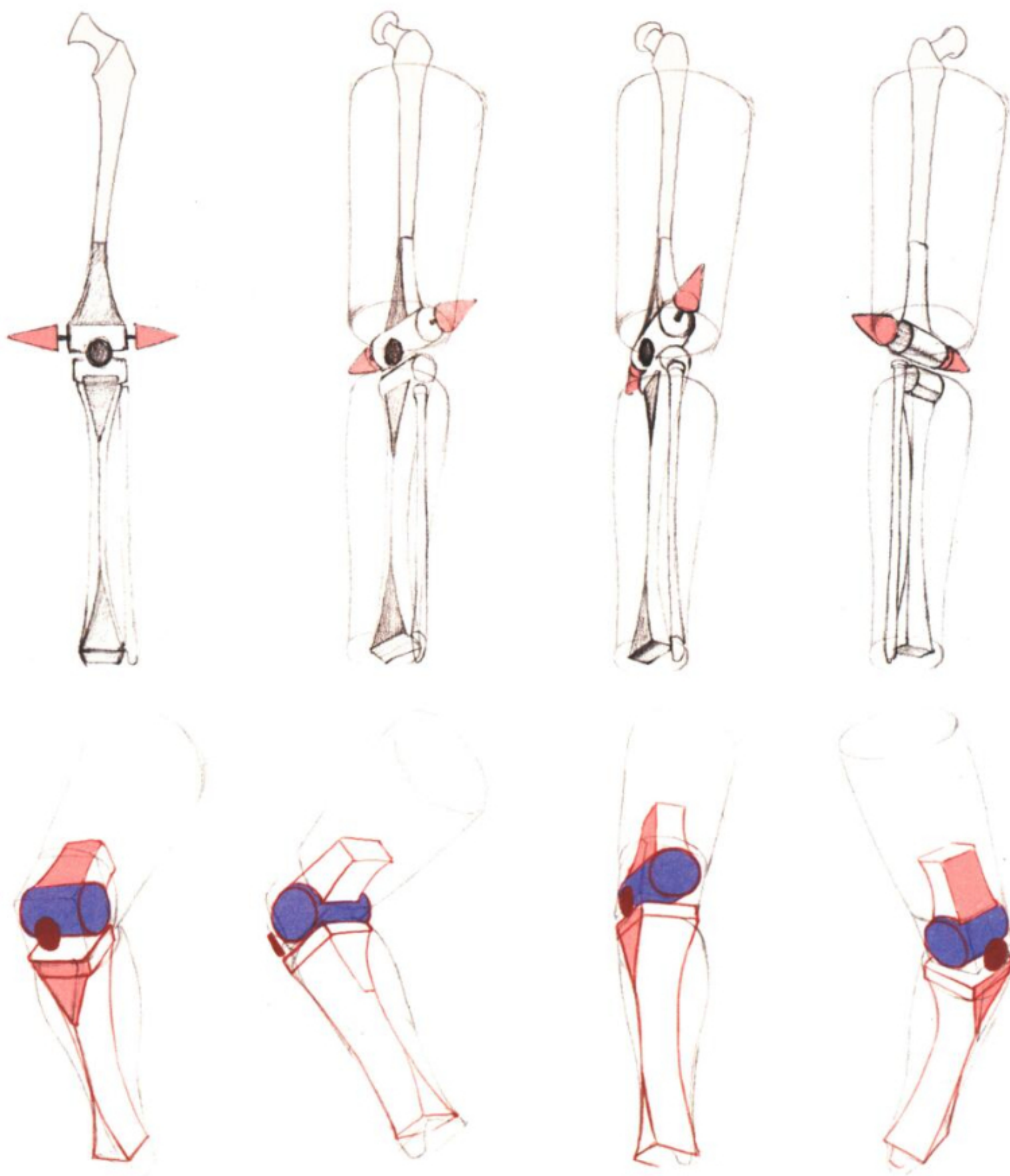


10

Structure of the knee joint

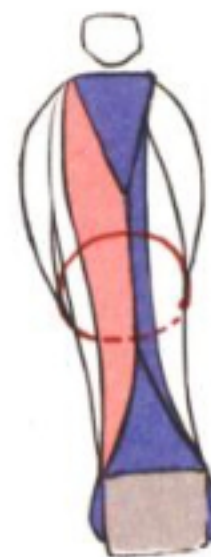
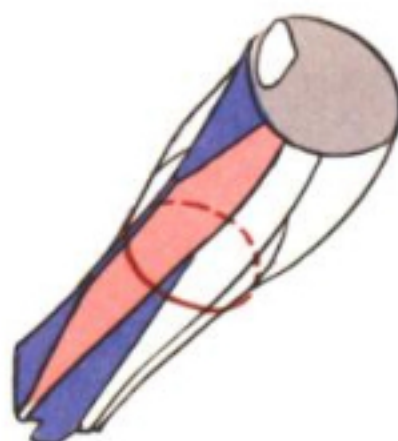
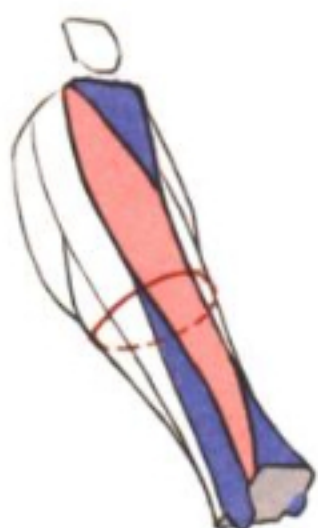
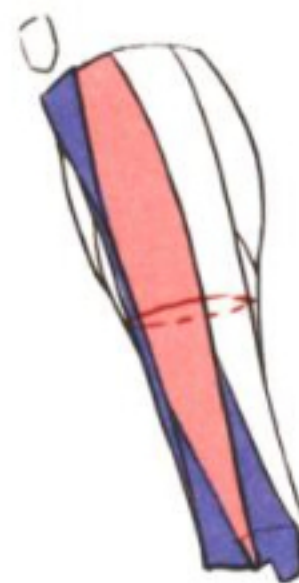
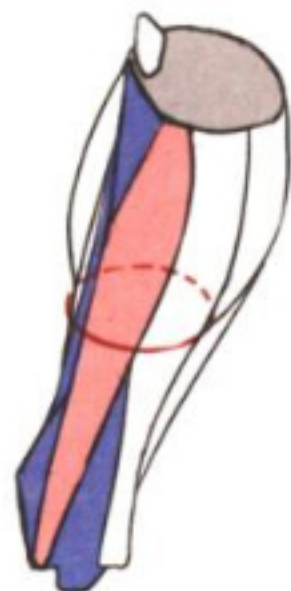
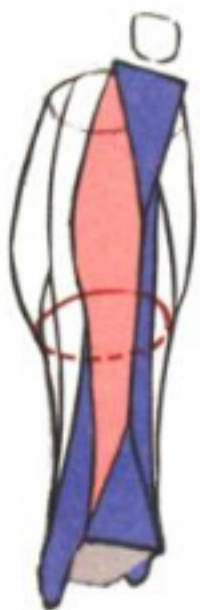
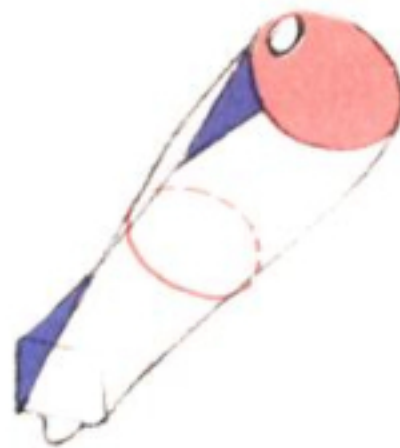
The structure of the knee joint is similar to that of the elbow joint. When we draw it, we can also think of the knee joint as a cylinder.

膝关节是表达腿部空间关系的重要部分，清楚地展示圆柱在不同角度的状态对后续腿部造型有很大帮助。



11

Structure of the calf



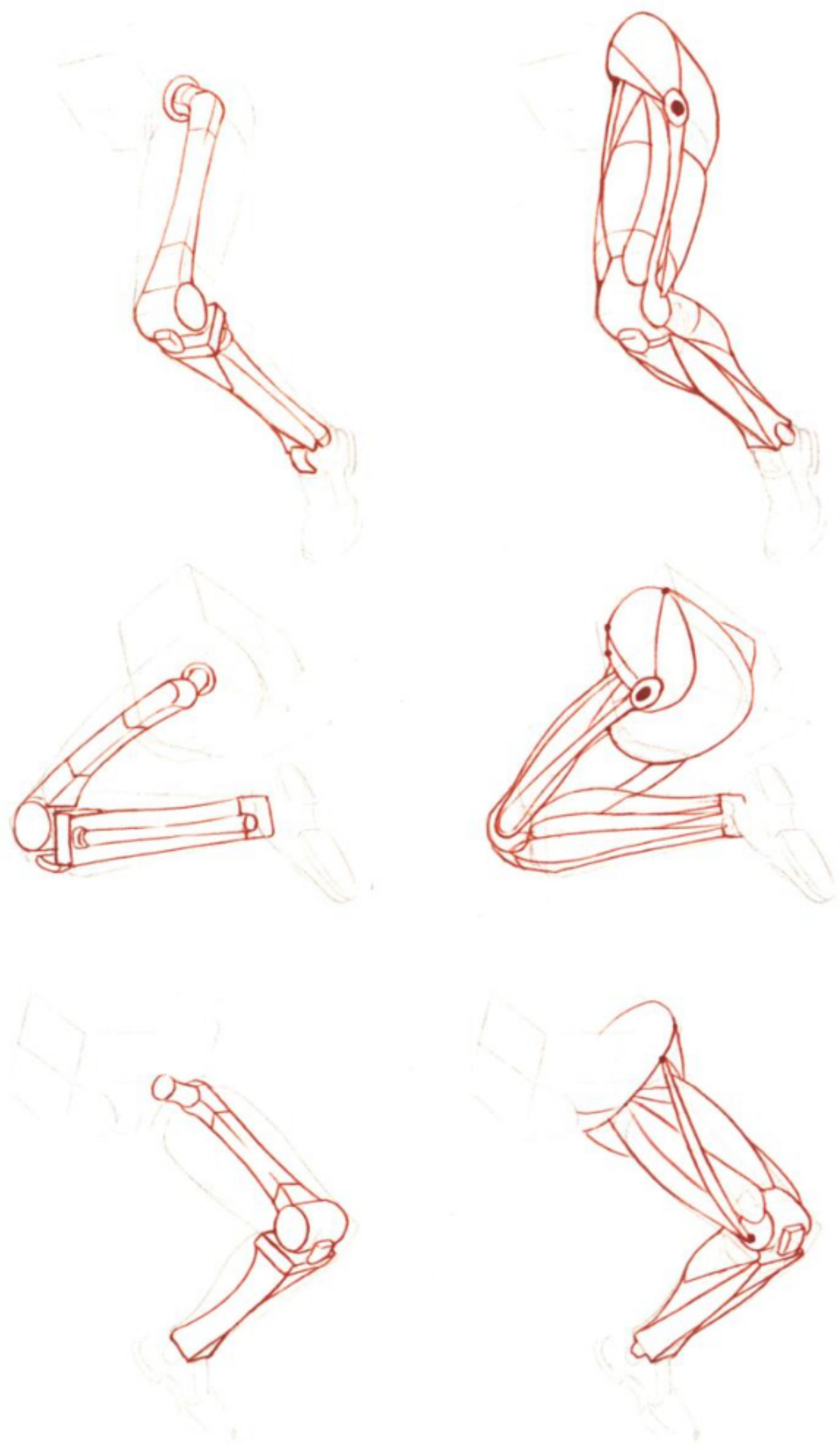
You can think of the calf as a cylinder and long
The combination of the cube, at two-thirds of the length of
the calf Divide in one place: the upper part of the calf is like
A cylinder, the lower half is like a cuboid.

The muscles on the calf are more troublesome and tend to bones.
The anterior muscle is attached to the outside of the foot bone,
that is, in the foot Palm the side of the little toe. And the other
side is no The light bones in the muscle packs are exposed.



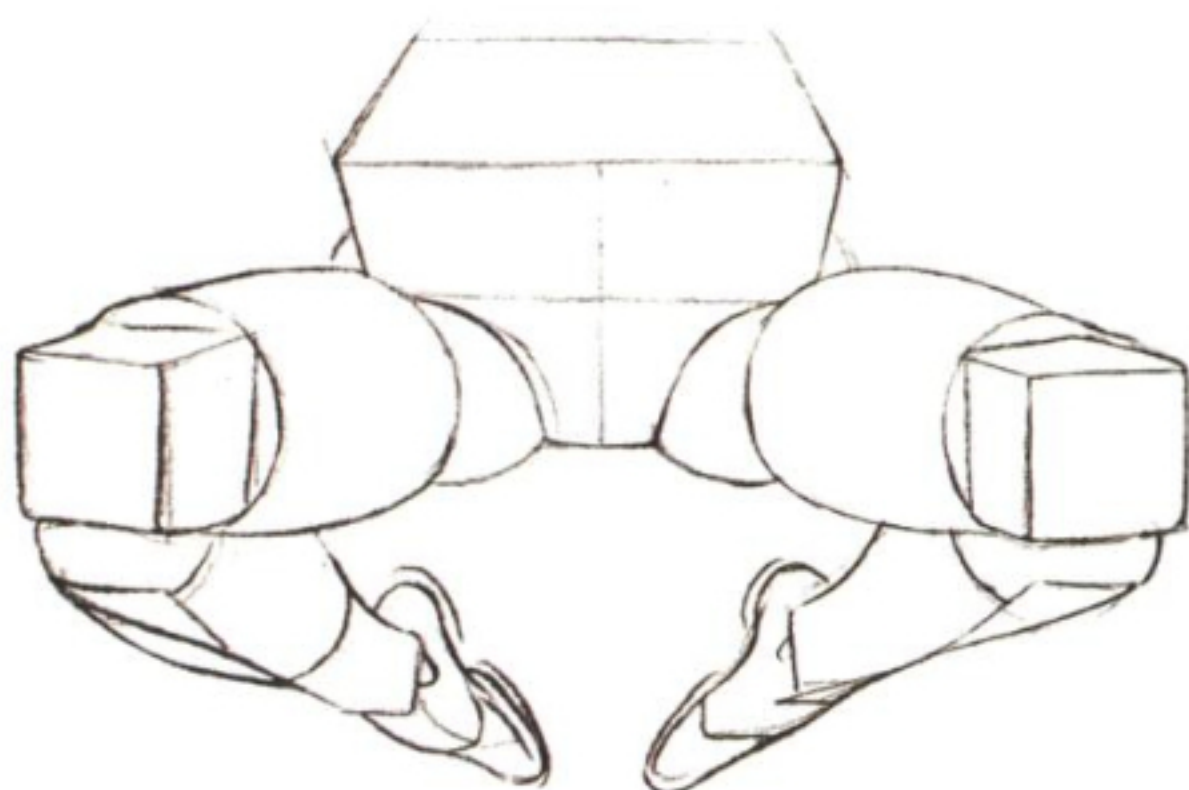
12

Leg muscle drawing exercises



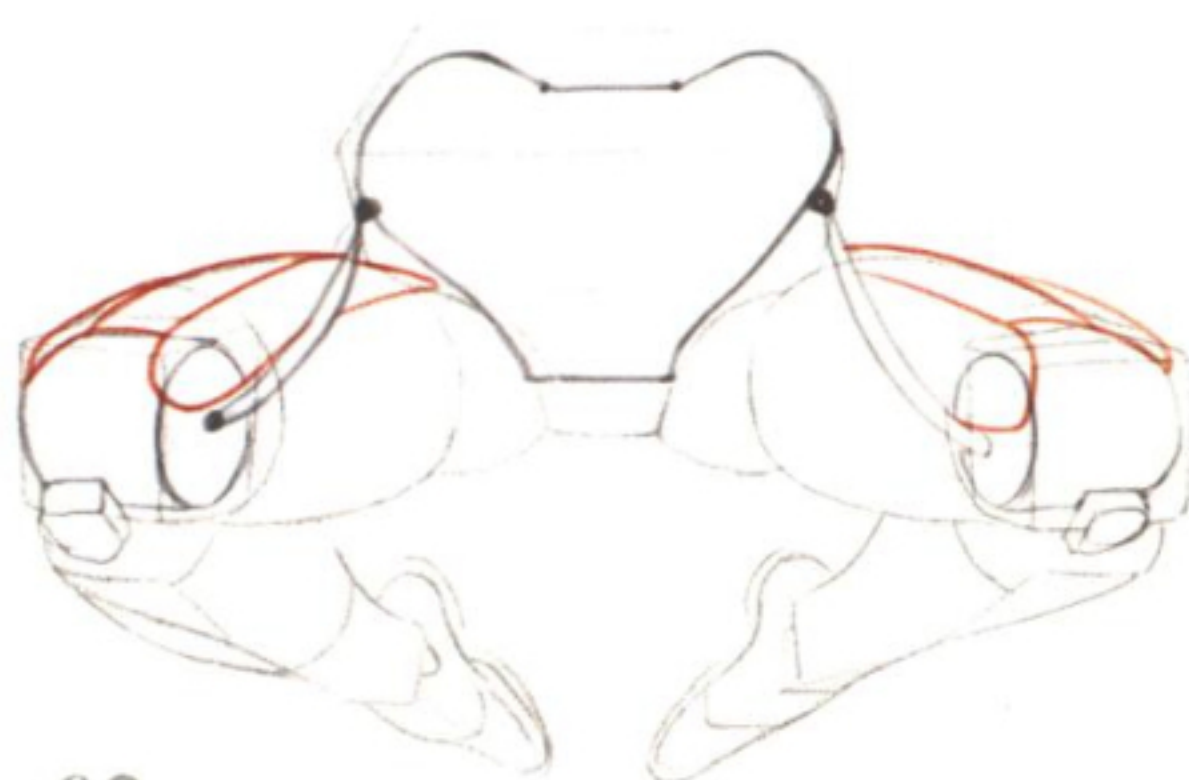
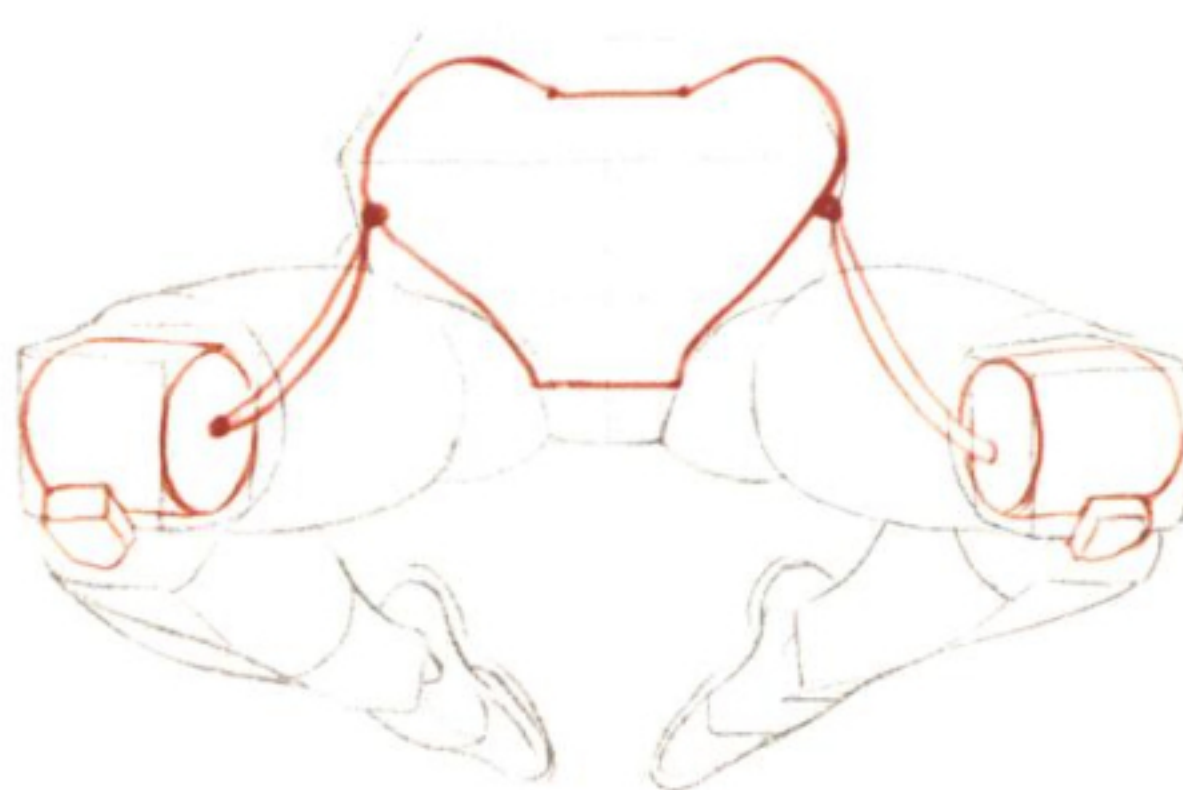
When drawing leg muscles, we should first put the legs
Think of multiple geometries and control the perspective of several geometries,
Find the coordinate direction of the geometry, and then gradually point
Draw the muscles of the points.

◆ Drawing steps of leg muscles



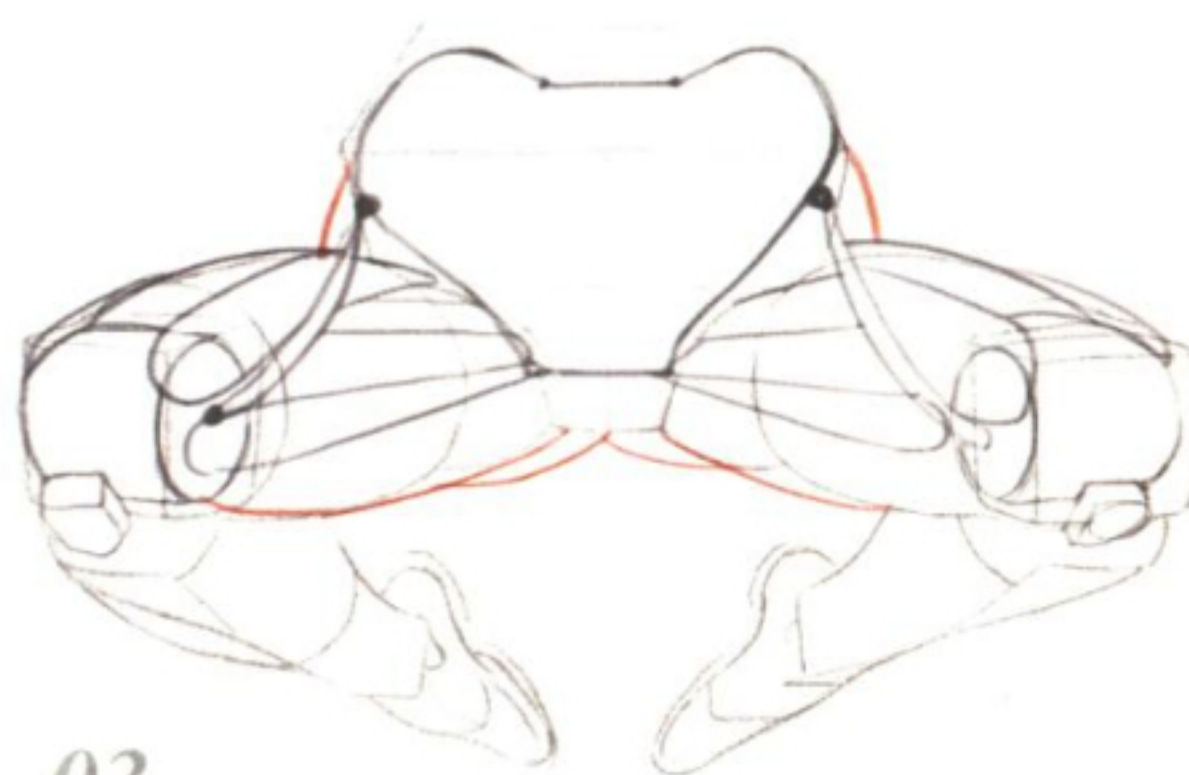
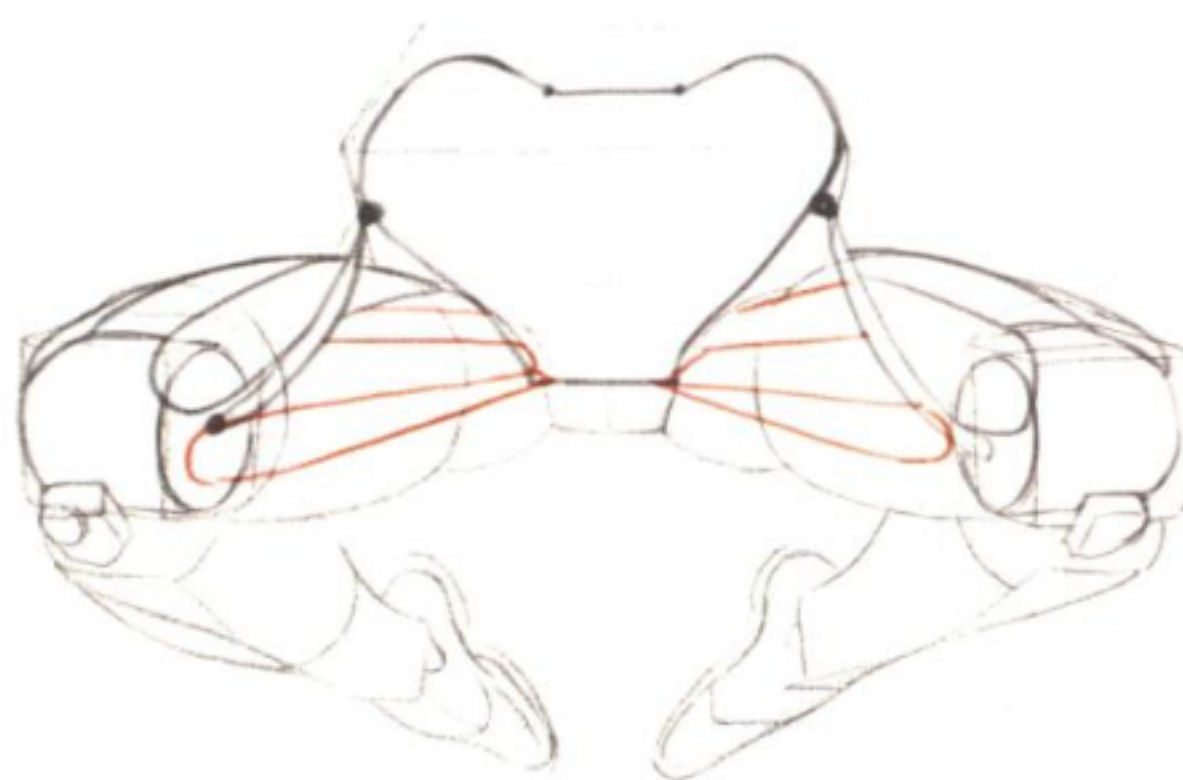
01

Draw the correct perspective of the leg geometry, find the specific position of the pelvis and knees, and characterize its basic form.



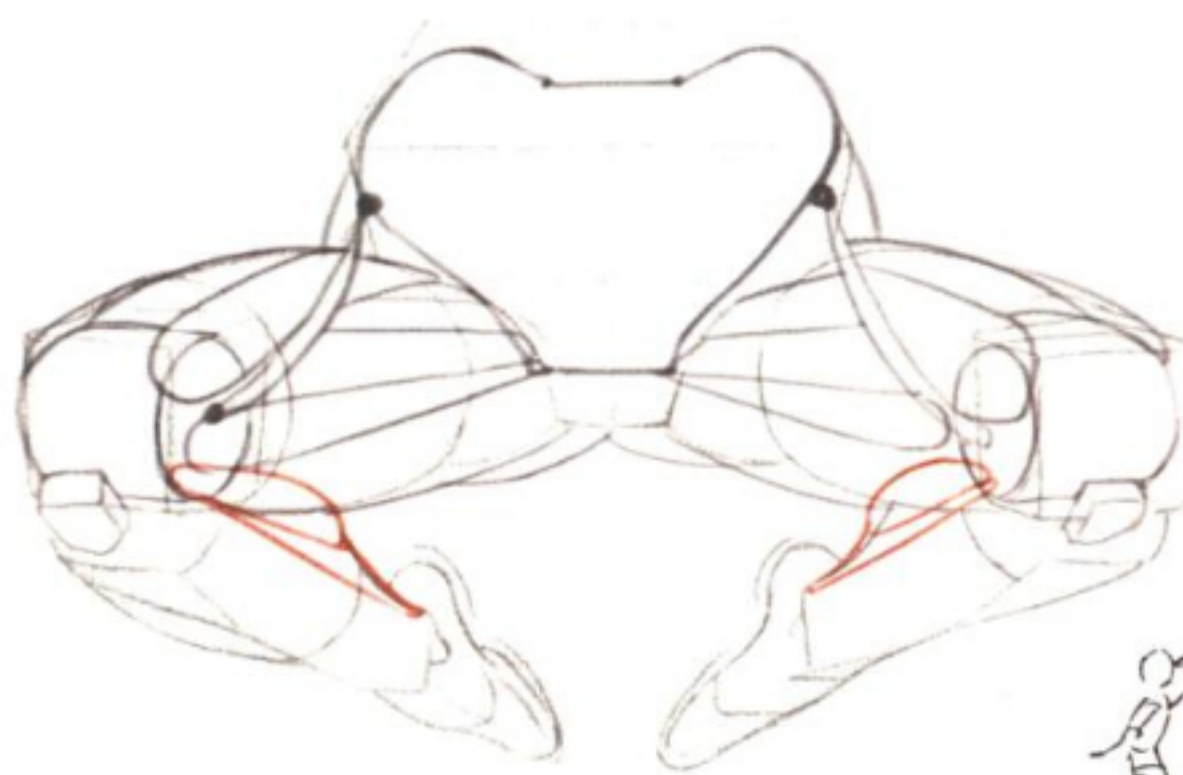
02

Draw the muscle groups on the front and inside of the thigh.

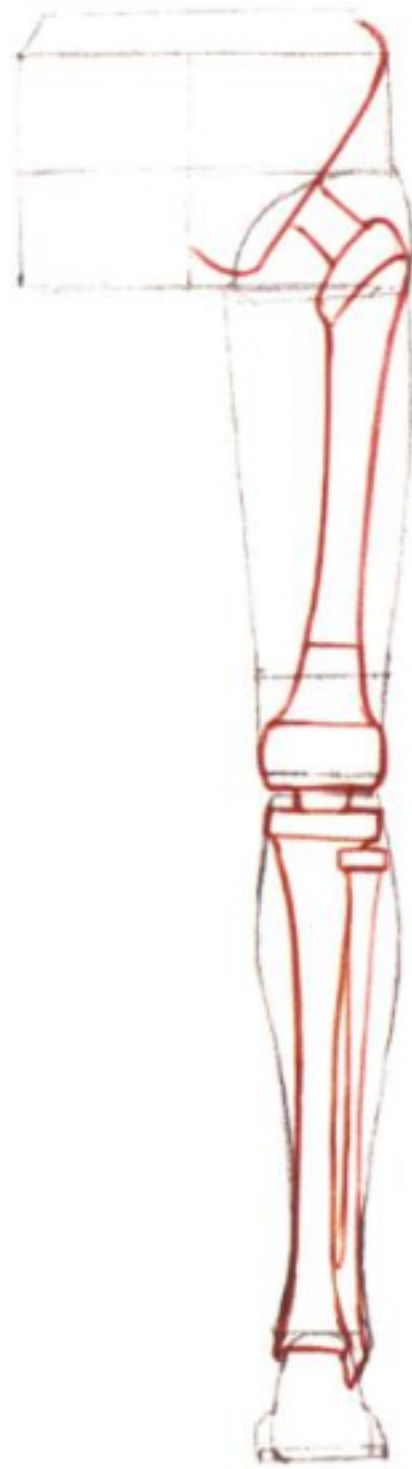
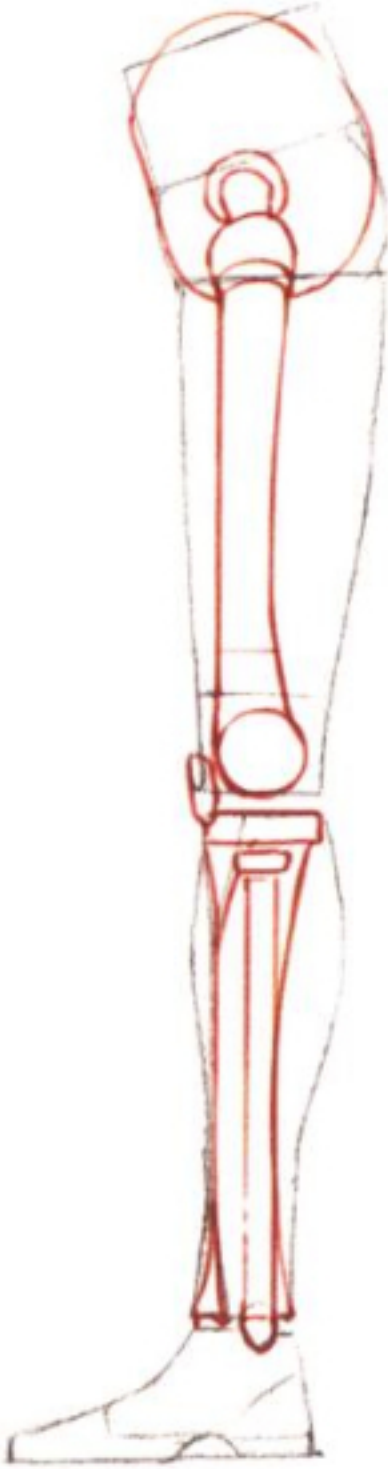
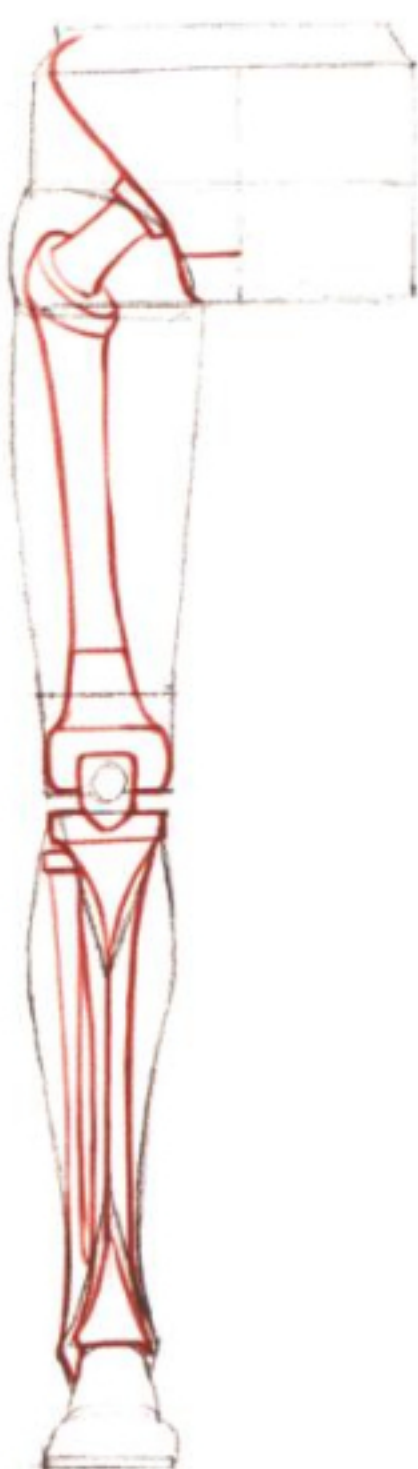
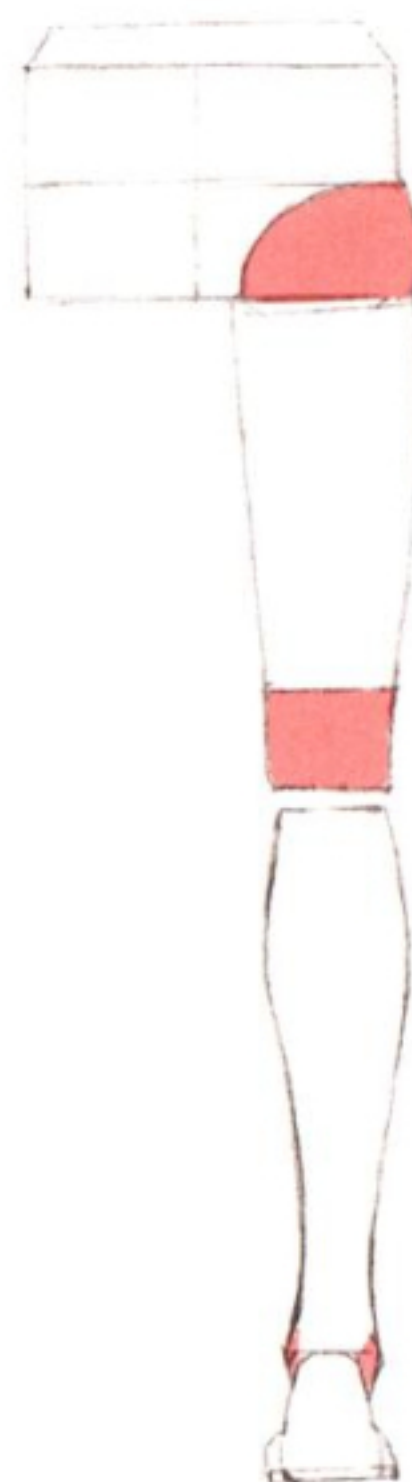
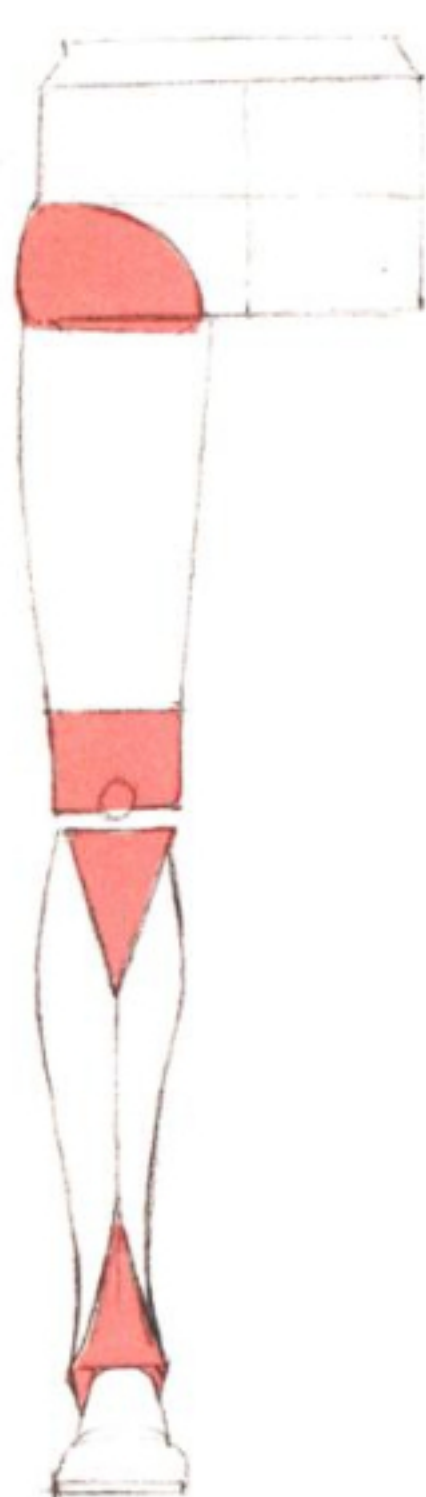


03

Draw the muscle groups on the back of the thigh, and then draw the muscles of the calf, paying attention to the squeeze between the muscles and the muscles.

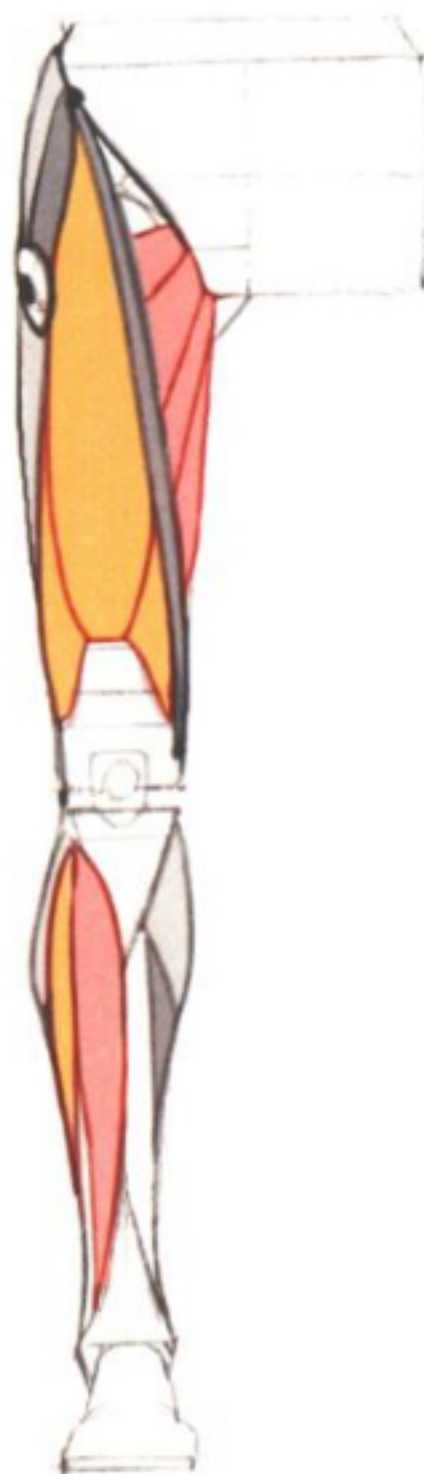
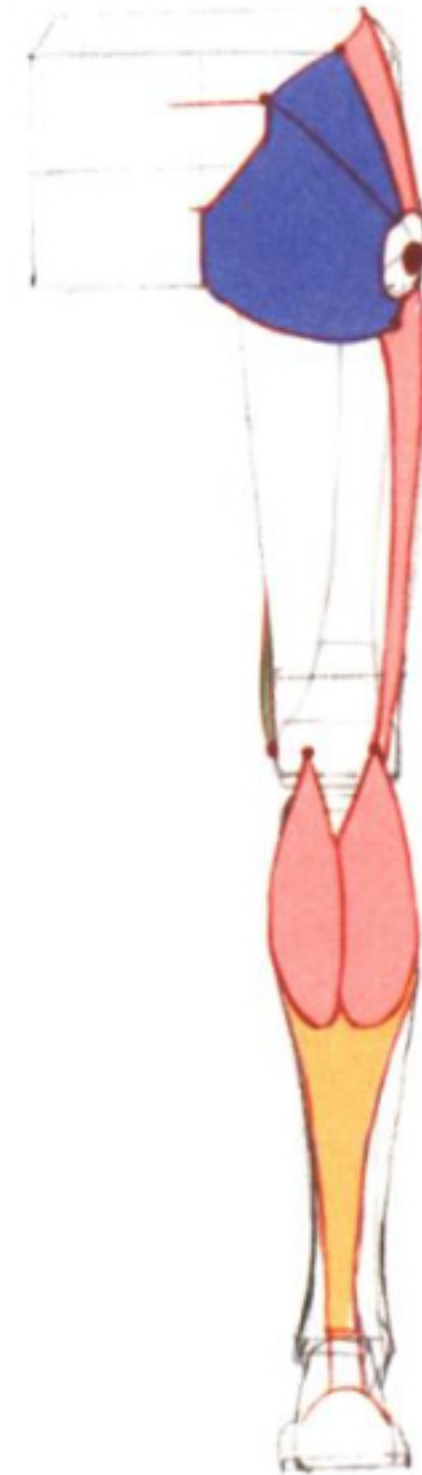
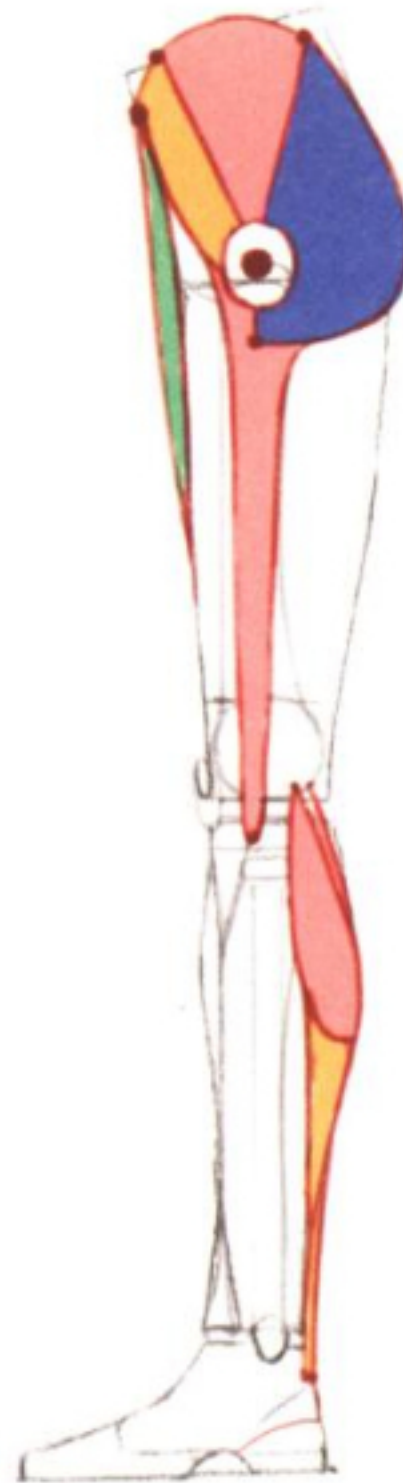
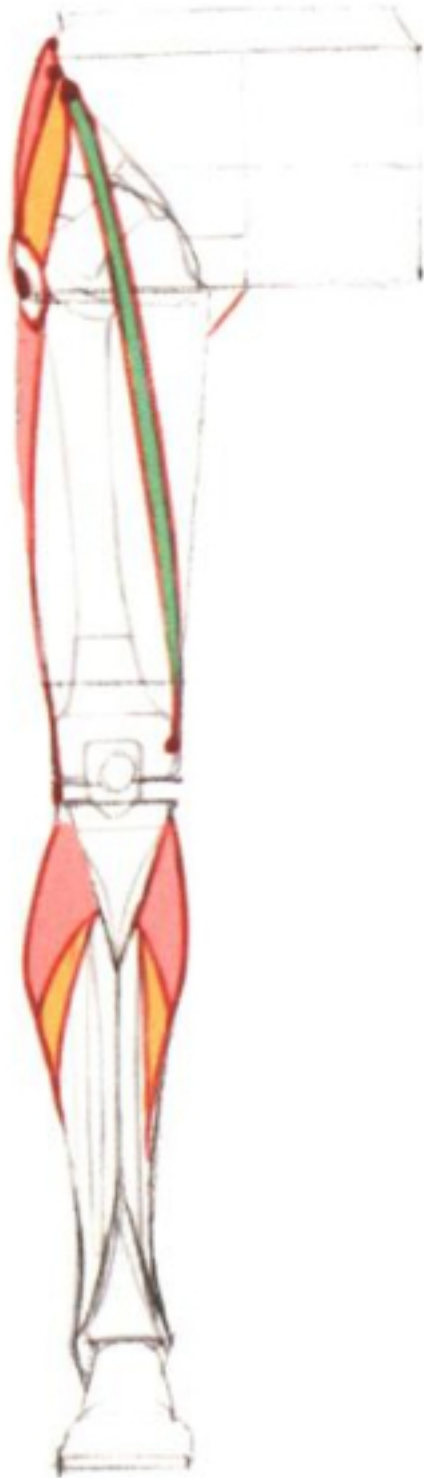


The drawing steps of the leg muscles and arm muscles are similar. When drawing leg muscles, it is necessary to first express the geometric state of the leg, based on the geometry. Draw the shape of bone cheese at all angles.

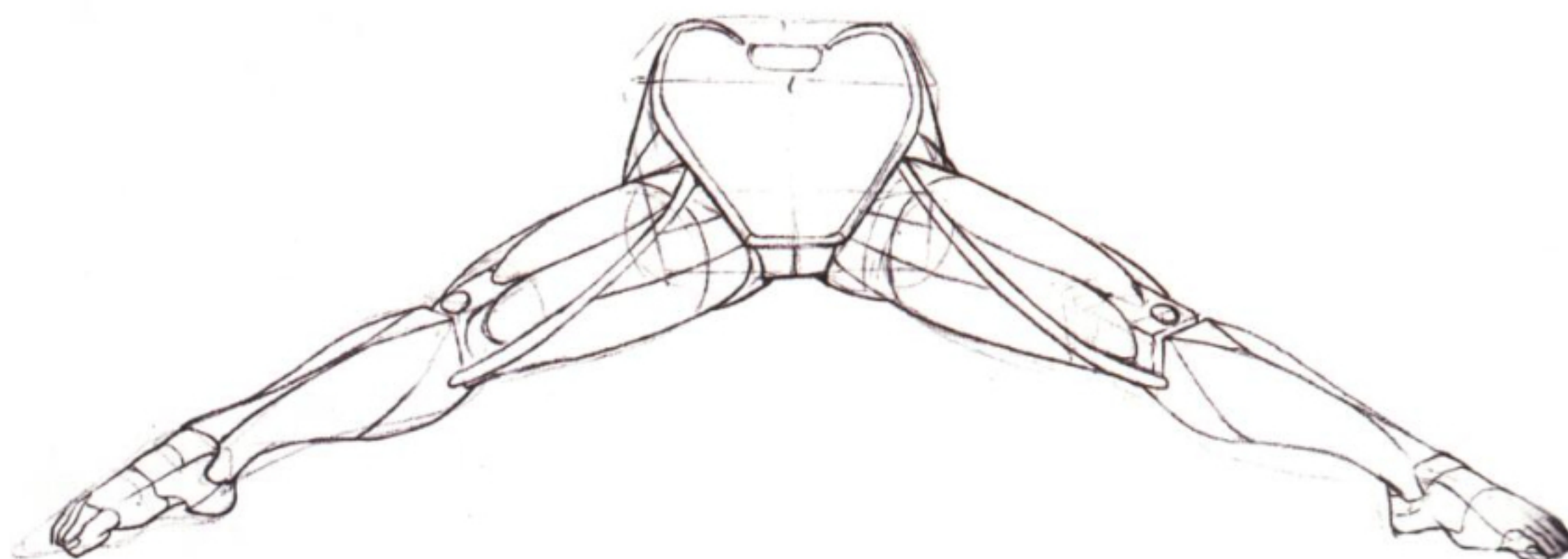


Then the key muscles are given: the gluteus medius muscle, the broad fascia tensor muscle, the gluteus maximus muscle, the seamstress muscle, the flounder muscle, and the bowel muscle.

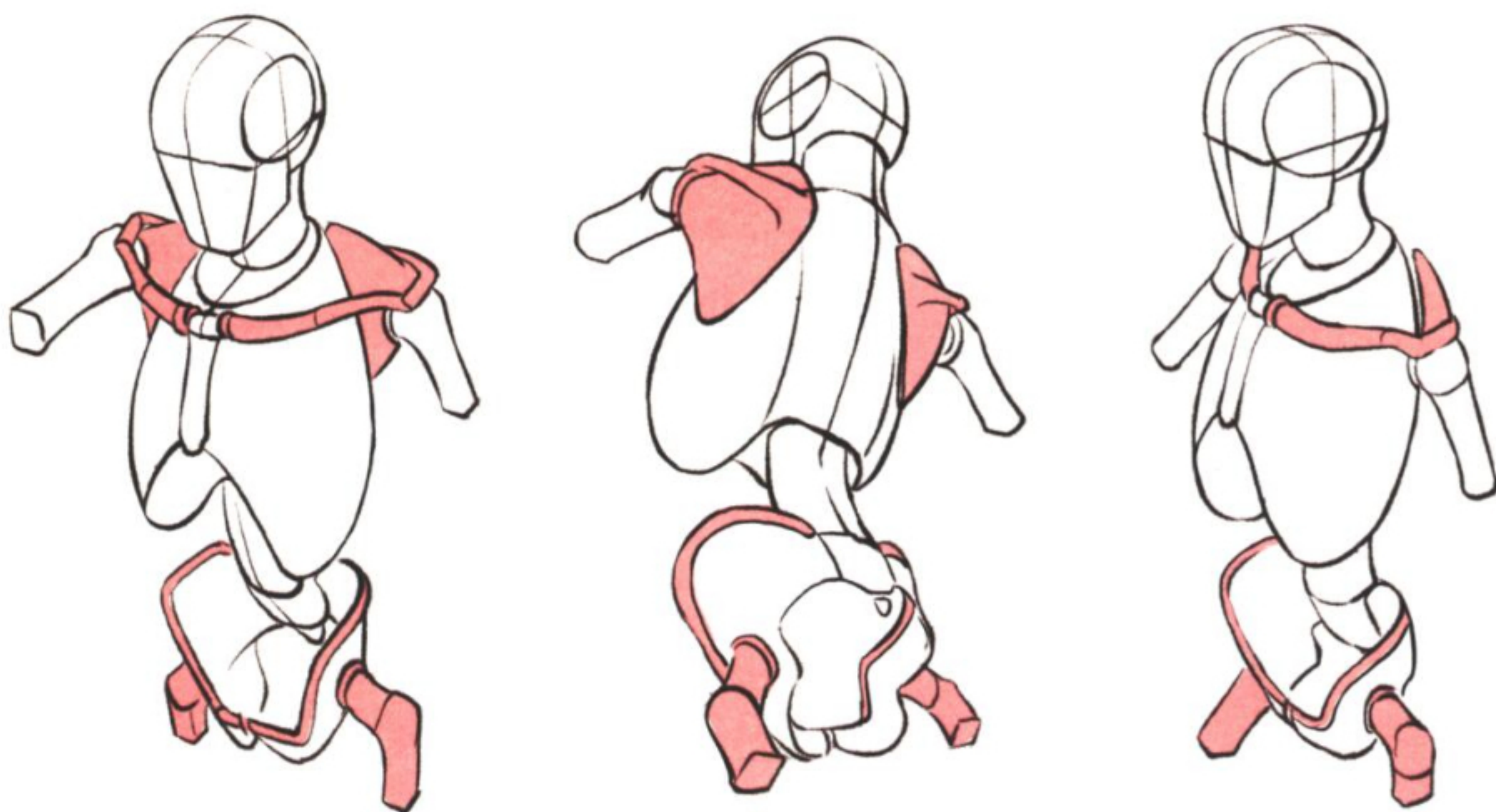
Then control the rectus femoris, medial femoris and lateral femoris muscles on the front of the thigh, the quadriceps femoris on the back and the anterior femoral muscles on the calf.



We can also refer to the leg dynamics of the real human body and practice with reference to the following pictures.

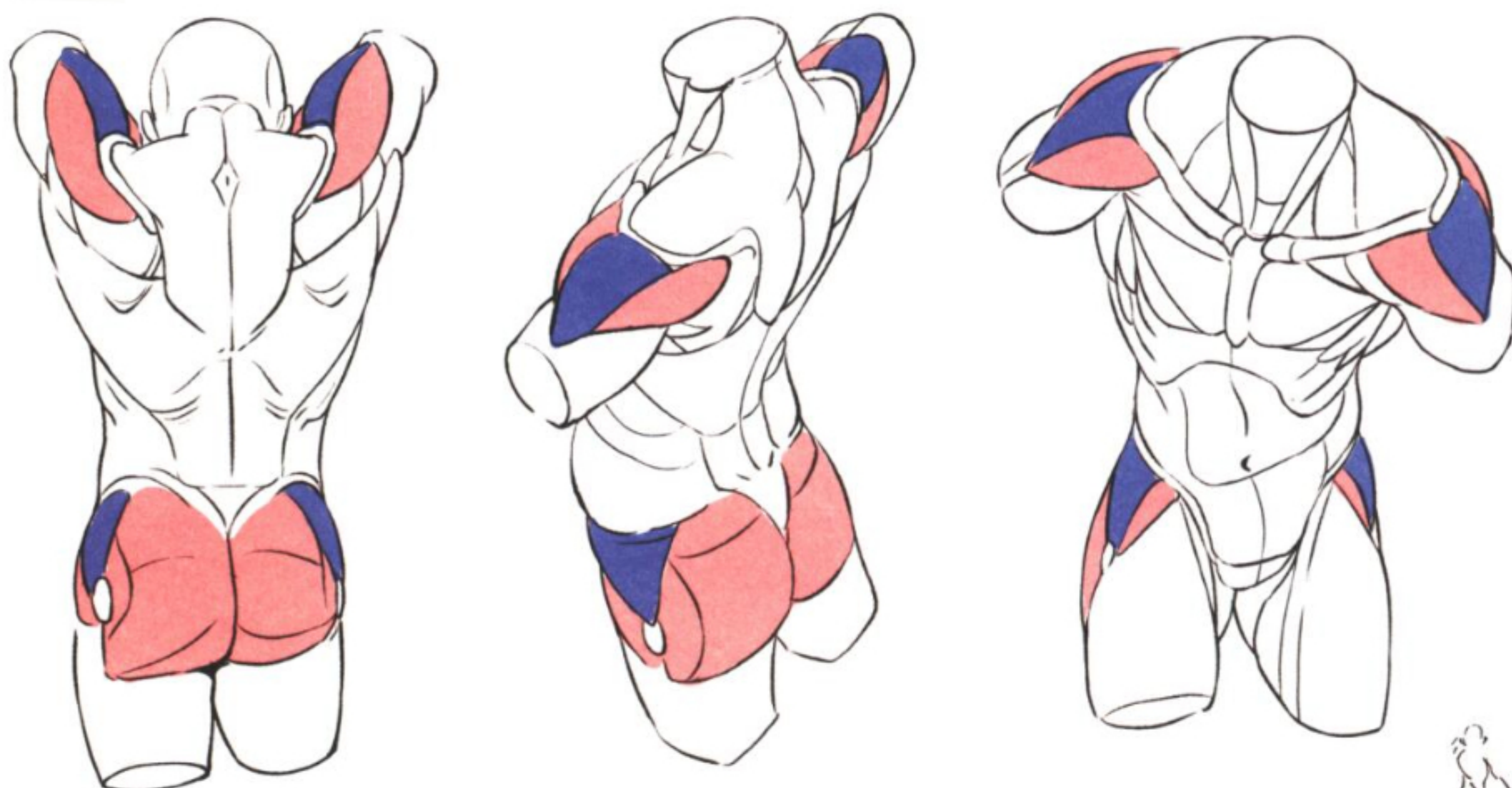


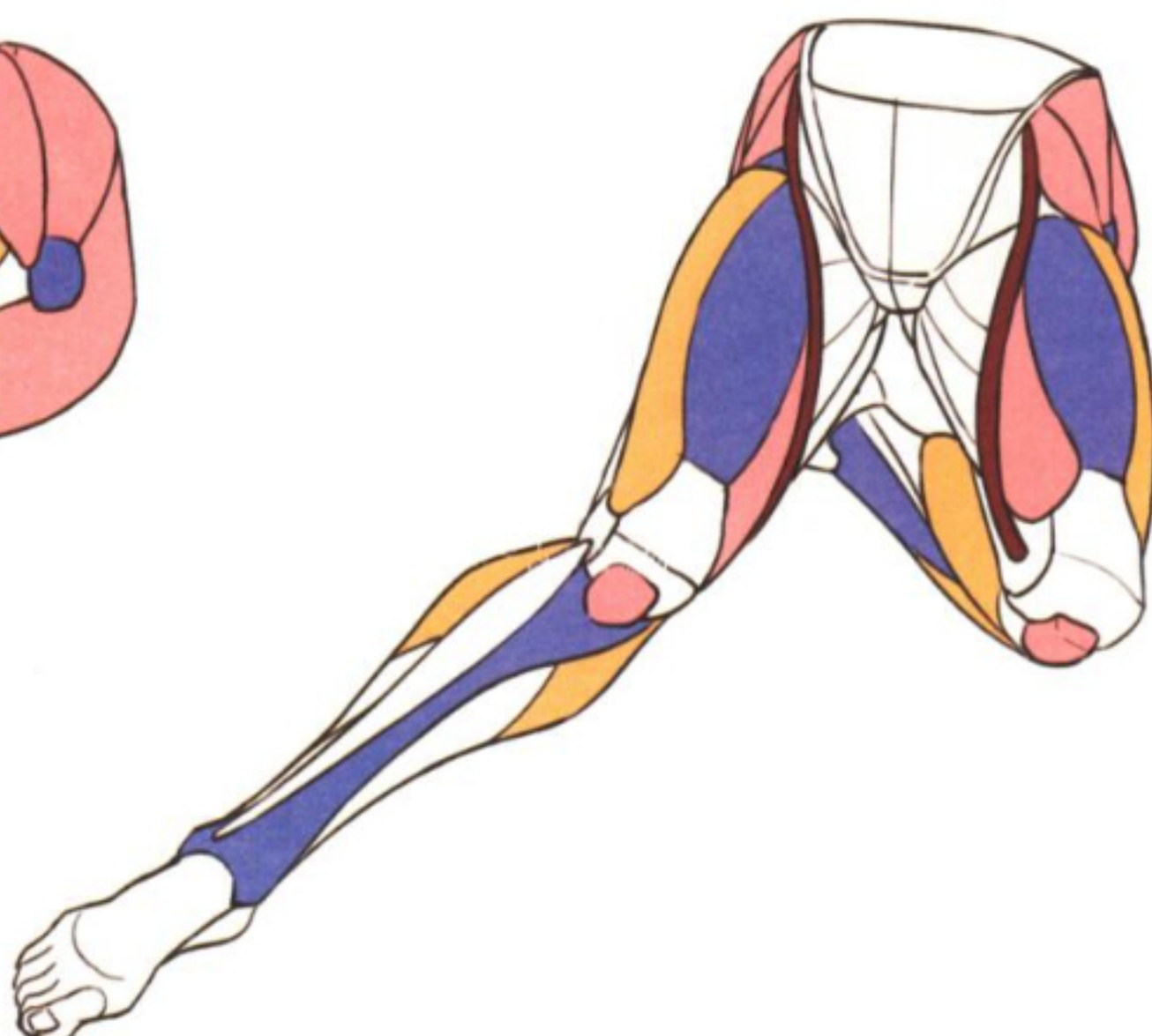
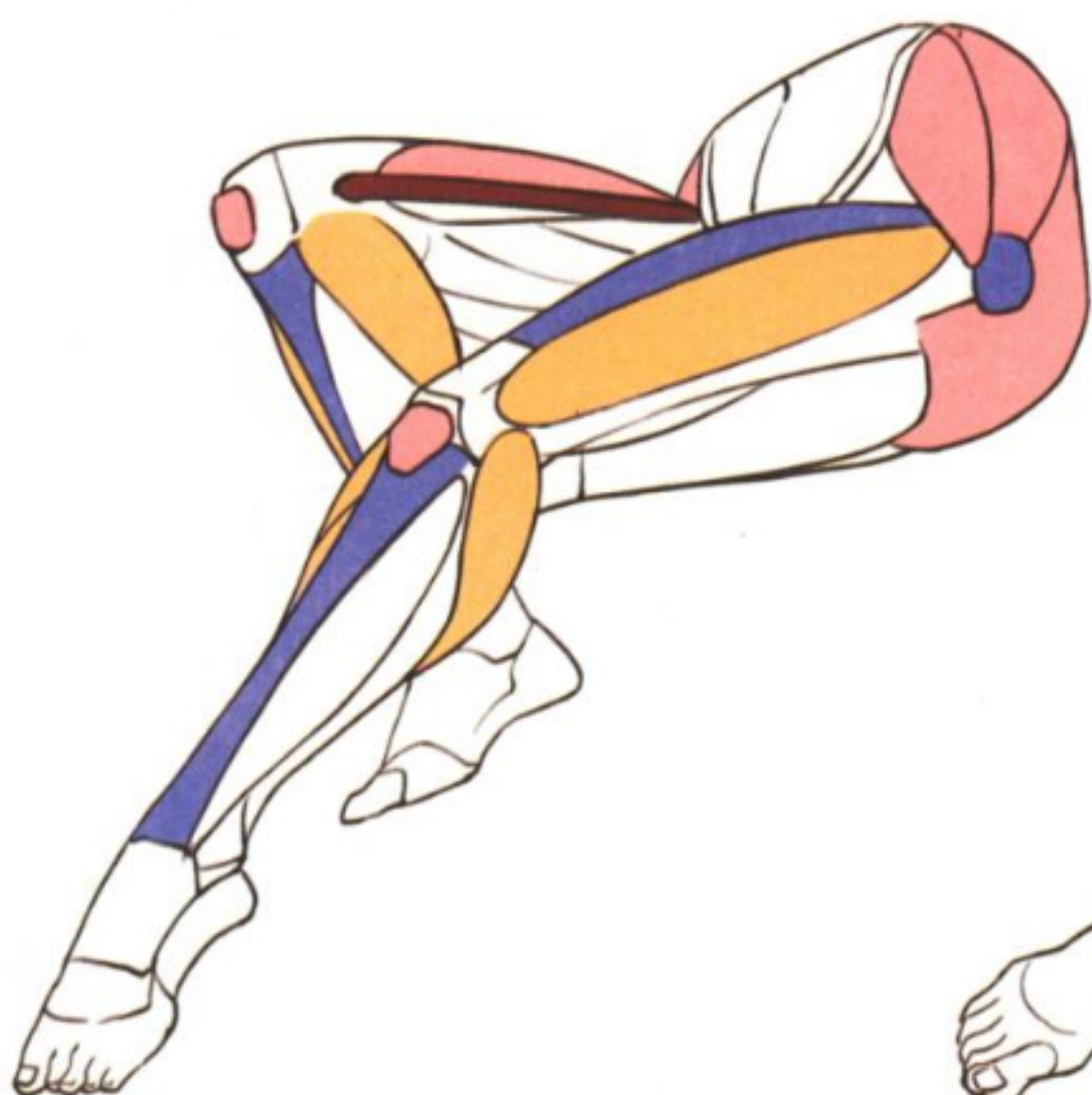
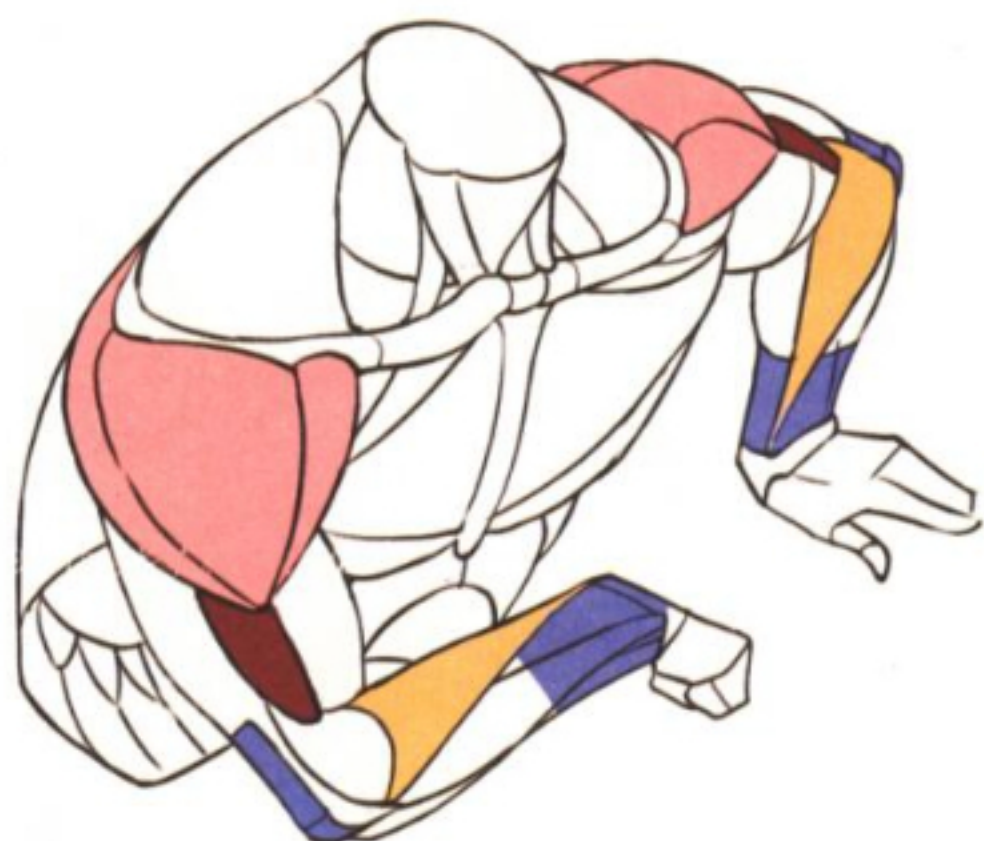
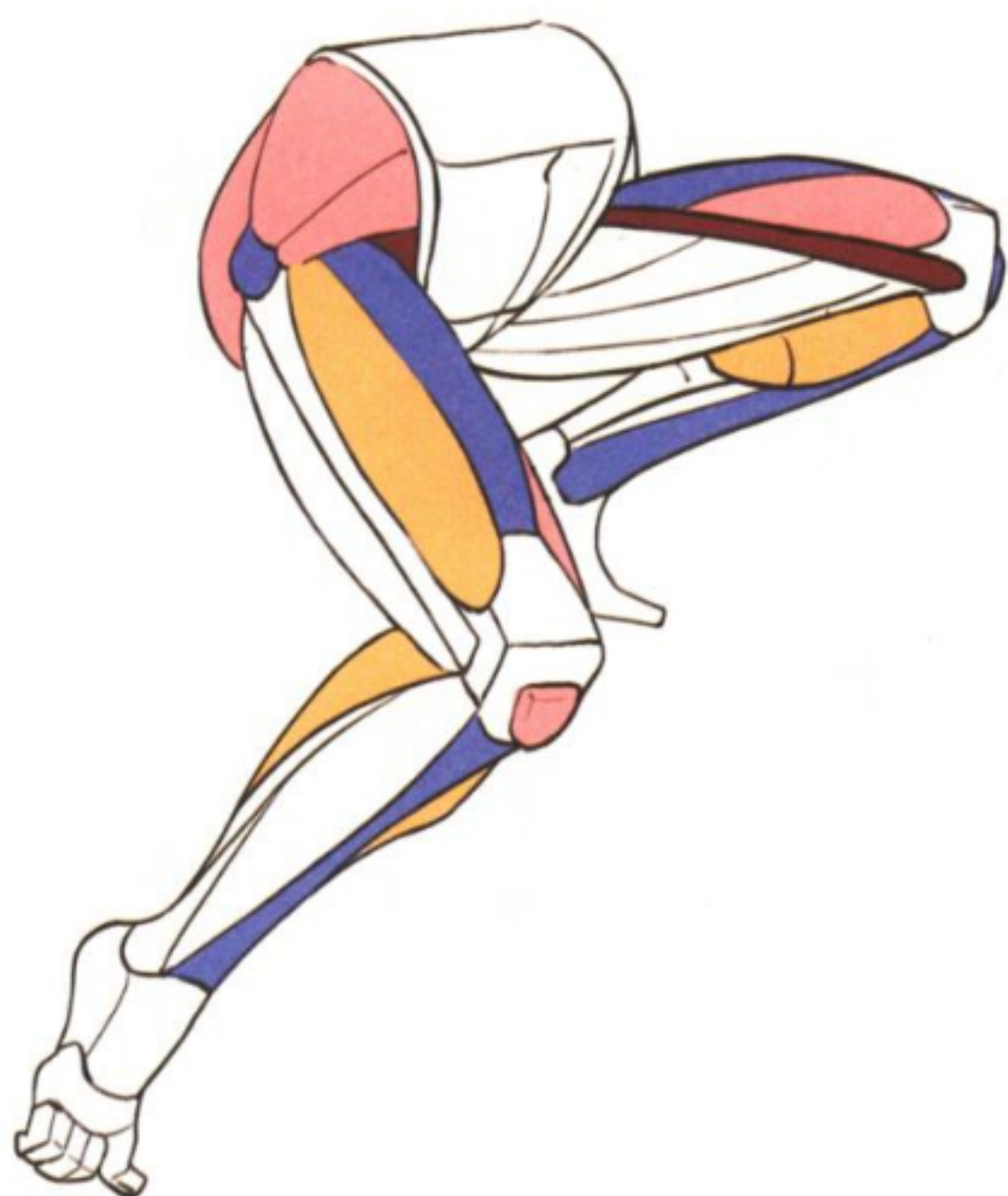
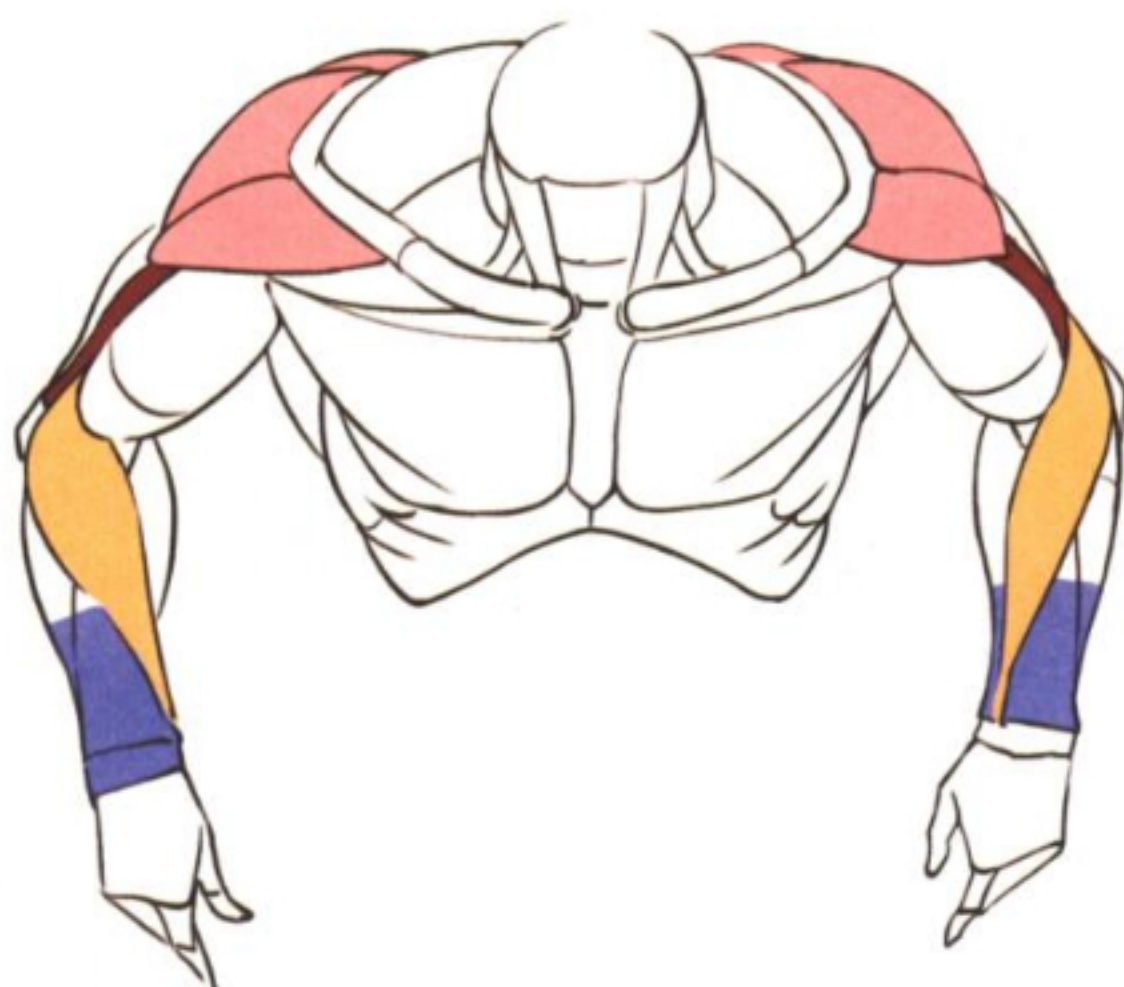
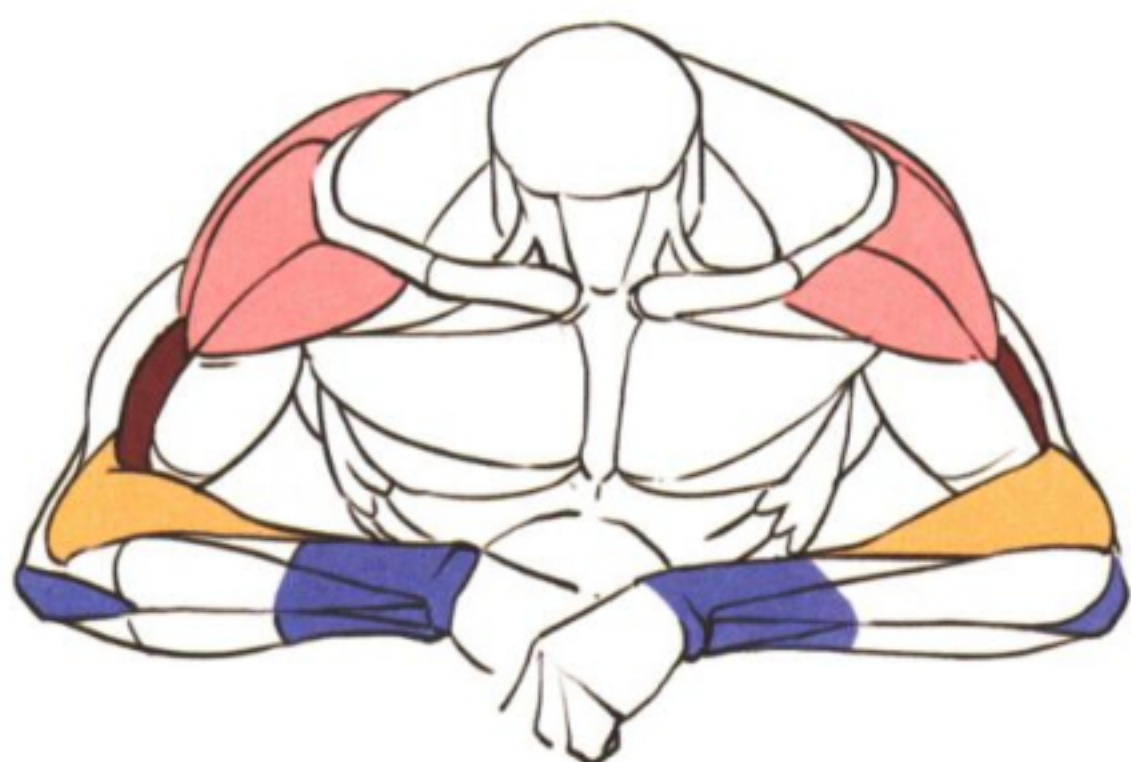
The most difficult part when giving limbs is the starting point for giving limbs. We understand the four major bone pathways of the human body, and by mastering the different states of movement of the four points, we can draw natural limbs.



When controlling the muscles of the limbs, we should focus on the muscle state of the four major points, and perform the positive, lateral, and back muscle groups of the four major points well, which helps us to better express the movement of the limbs.

Dynamic change.





The upper and lower limbs of the human body have some more critical muscles. By learning to grasp the key points, we can draw the upper and lower limbs well.

13

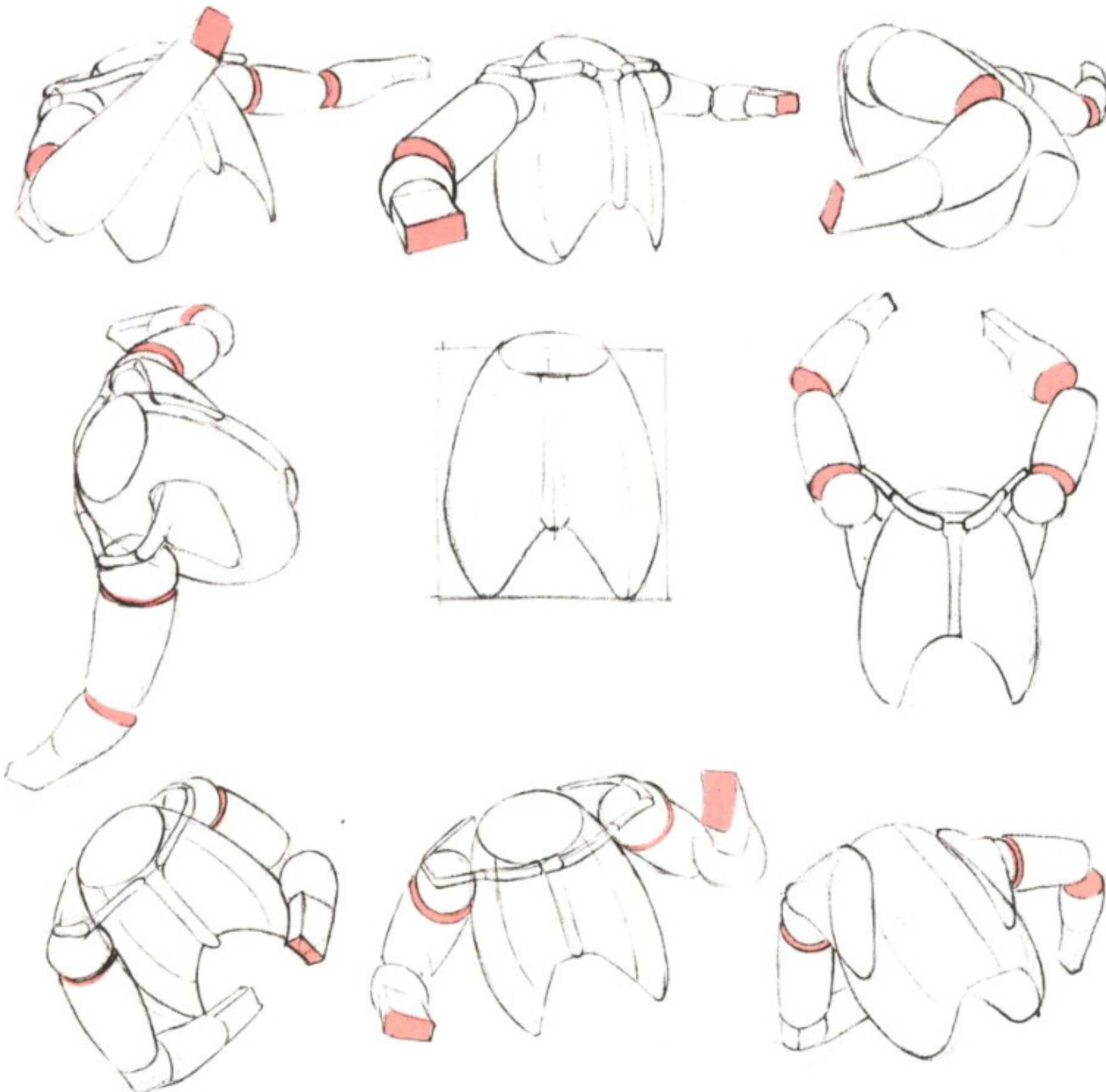
Use of upper limb structure

The difficulty of giving limbs is to grasp the spatial performance of the limbs. This spatial performance mainly focuses on the changes in the cross-section of the limbs and the changes in the limbs after exercise.

Depending on the change,



Draw the cross-section of the limbs rationally, and grasp the scale of the limbs in the space, so that the limbs can be drawn naturally.





The upper limbs need to be coordinated with the entire human body. When we draw the upper limbs, we should first master the spatial law and perspective state of the upper limbs before adding muscles, so that we can draw a reasonable and lifelike picture.

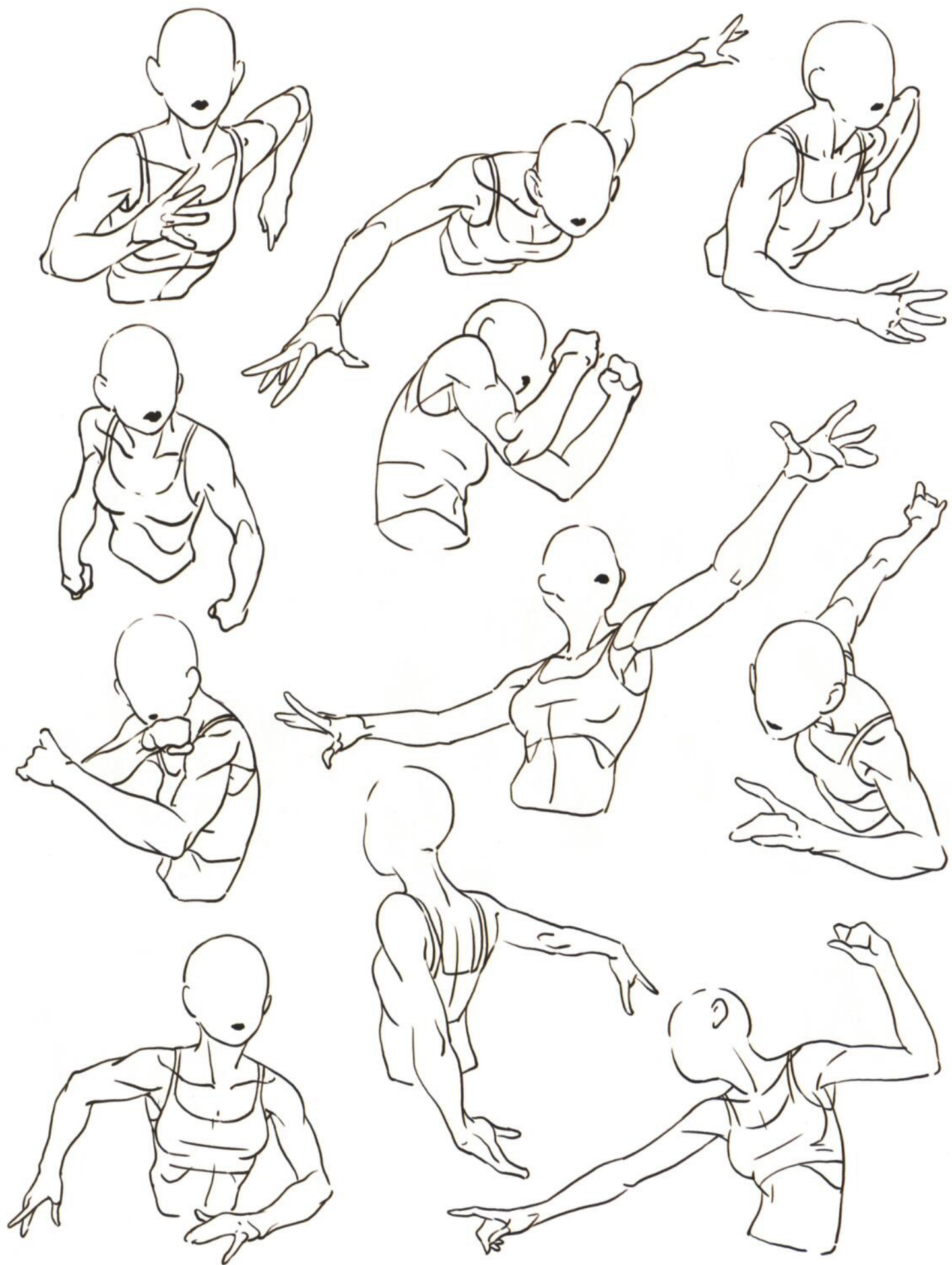
Moving upper limbs.



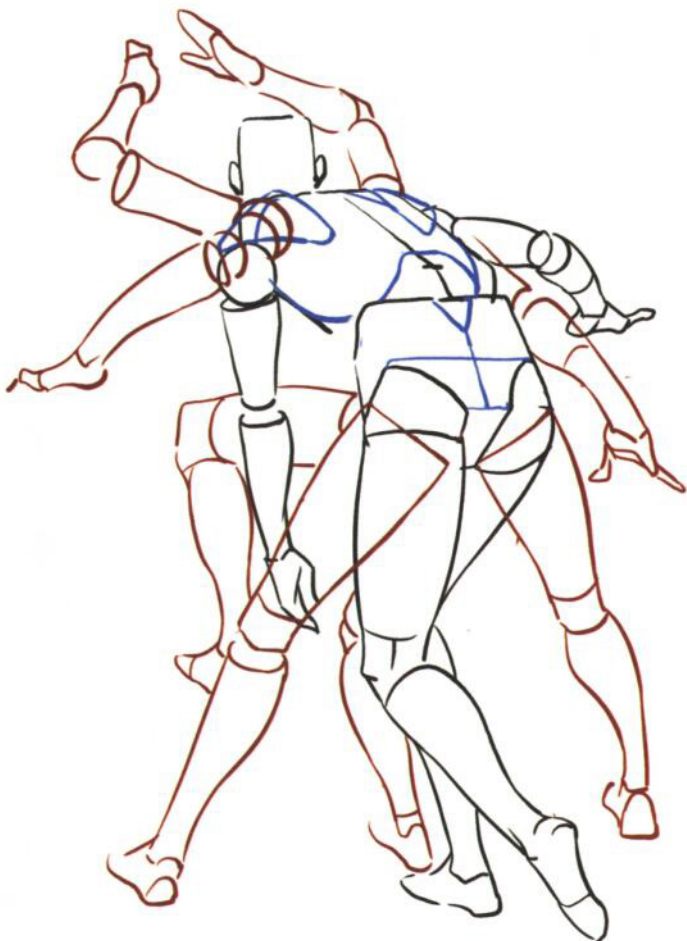
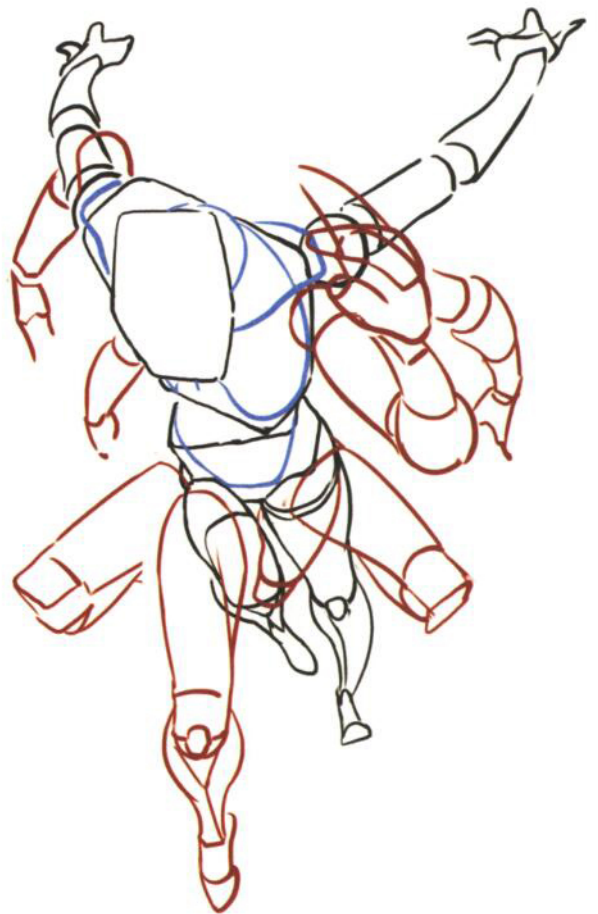
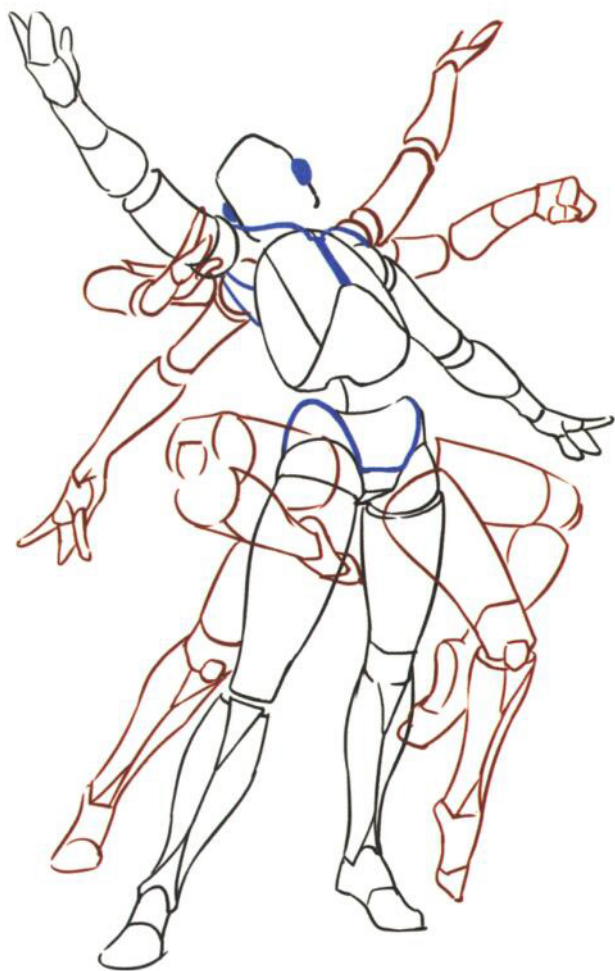
-After mastering the relevant knowledge of drawing upper limbs, we need to perform a lot of sketching exercises. By drawing the above common reference diagrams in life, we can draw them more skillfully.

然Natural upper limbs.



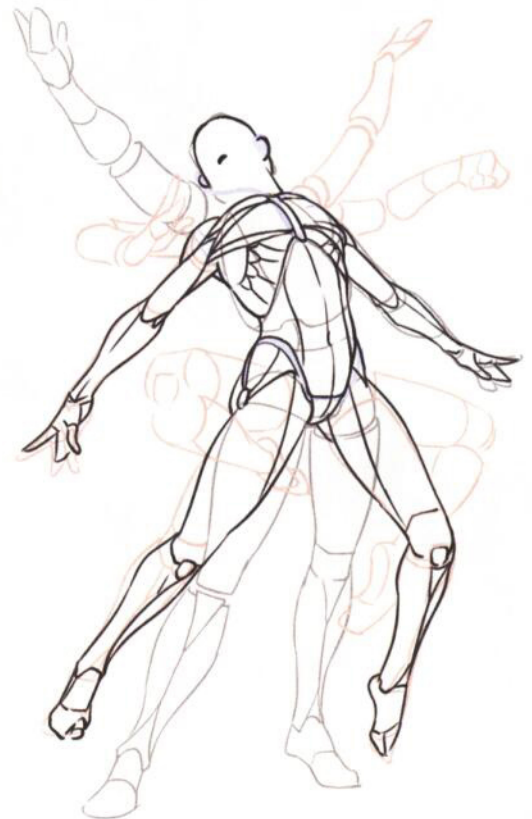
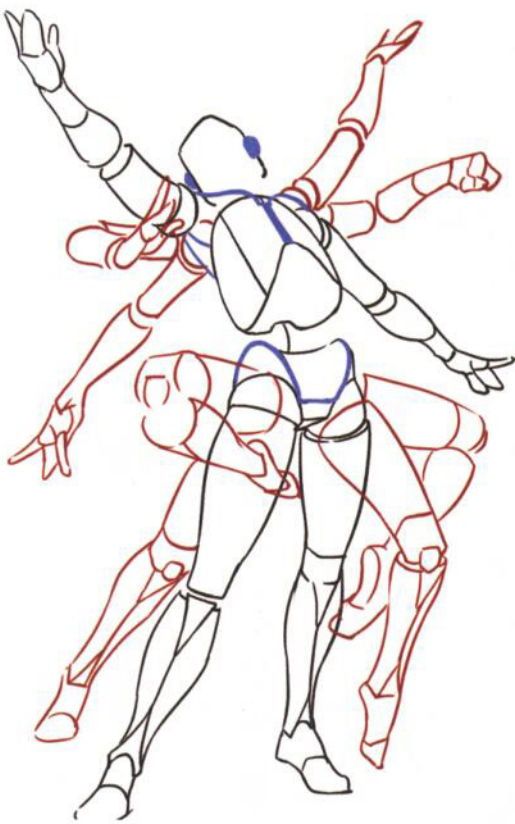


After understanding a certain knowledge of human body structure, we don't need to draw out every muscle, but should make appropriate trade-offs and practice frequently. Only after reaching a certain amount of practice can we integrate our knowledge of human body structure into our subsequent creations.



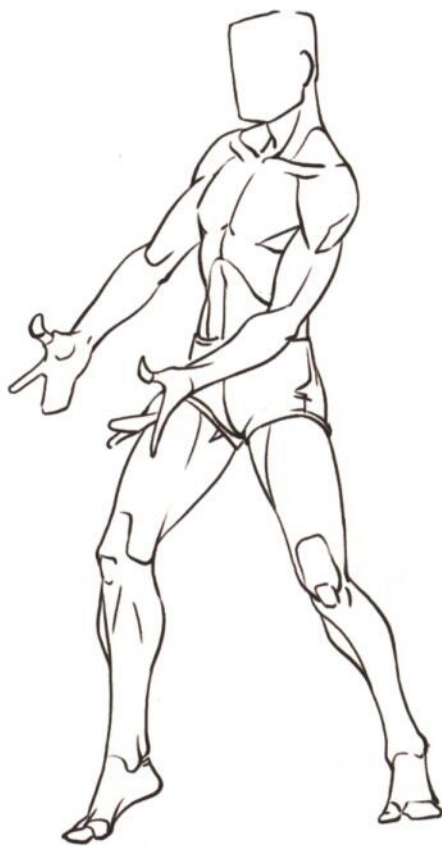
After mastering the basic structure of the four limbs, we can try to practice drawing different four-glue combinations on the basis of the same human body stem.



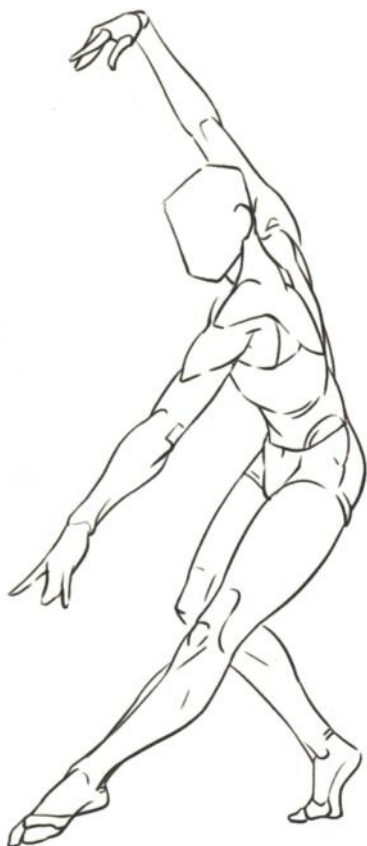


The dynamics of the characters drawn with different combinations of four elbows are not the same, and practising drawing the combination of four limbs is very helpful for us to draw the dynamics of the characters from memories.





After mastering the law of change of the four limbs, we can try to draw such a set of continuous movements, and be familiar with the spatial changes of the four limbs when the movements change.



Hand and foot structure

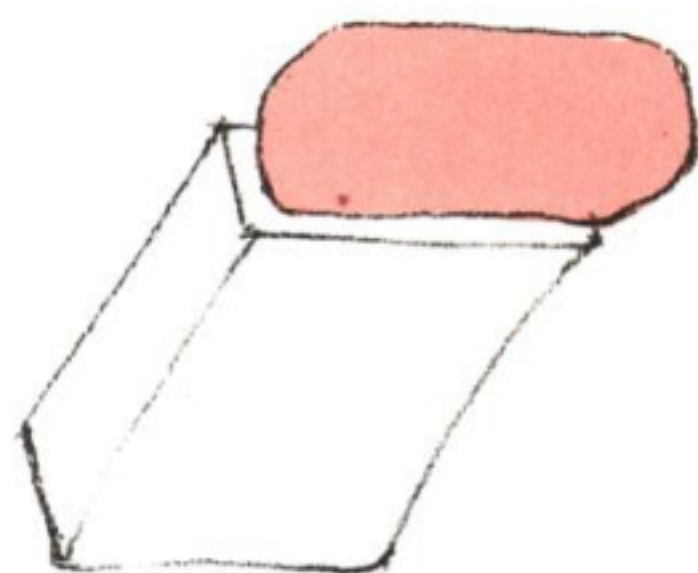
手脚结构

- 01 手的结构拆解
- 02 手的比例
- 03 手腕的结构
- 04 手掌的结构
- 05 手指的结构
- 06 手的空间关系
- 07 抓住东西的手绘制练习
- 08 握拳的手绘制练习
- 09 双手绘制练习
- 10 不同形态的手
- 11 脚的结构拆解
- 12 脚的比例关系
- 13 脚踝的结构
- 14 脚的结构要点
- 15 脚与地面的空间关系
- 16 脚的绘制步骤
- 17 脚部绘制要点
- 18 鞋子的绘制练习

01

·Dismantling of the structure of the hand ·

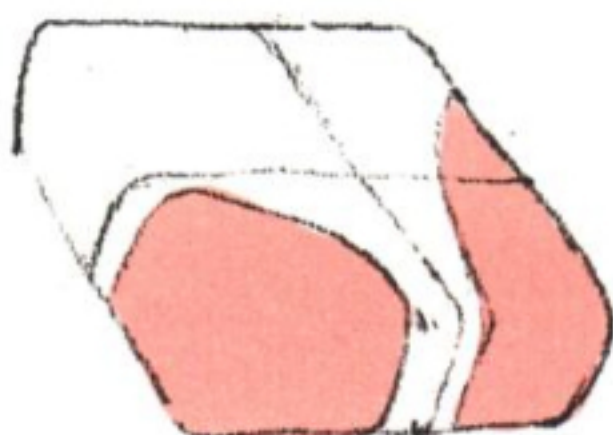
The hand is a more complex part of the human body, and there are multiple hands on it. Joints, the turning of each joint will cause the fingers to produce corresponding perspective changes. When the hand is active, the form of the fingers appears very rich.



wrist



finger



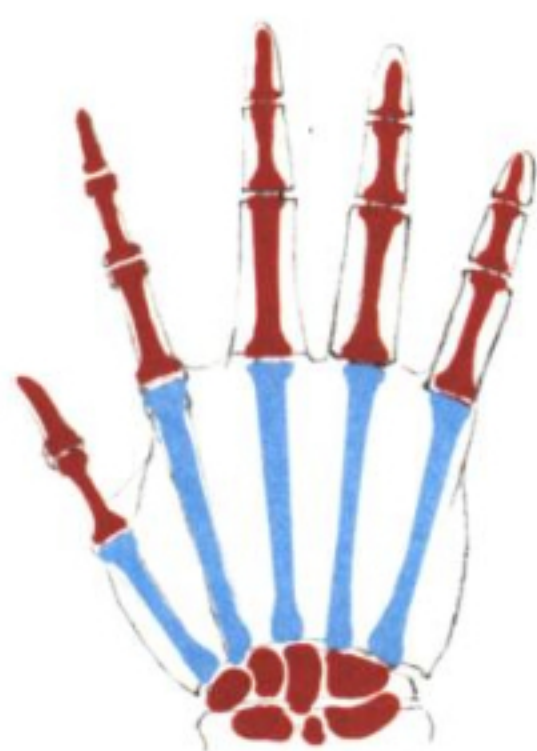
Palm

In order to facilitate mastering the structure of the hand, we can tie the knot of the hand. The structure is simply split into three parts: wrist, palm, and finger.

If you want to combine these three parts effectively, you need me. We have mastered the key structural principles of each part.

02

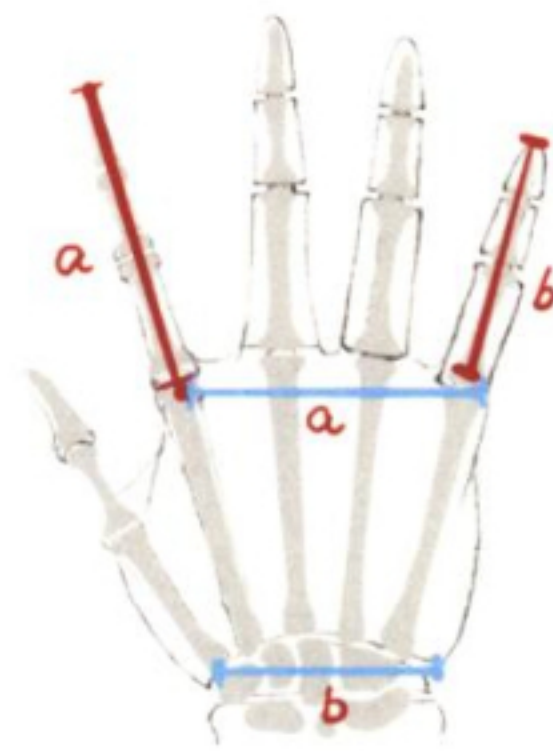
Hand ratio



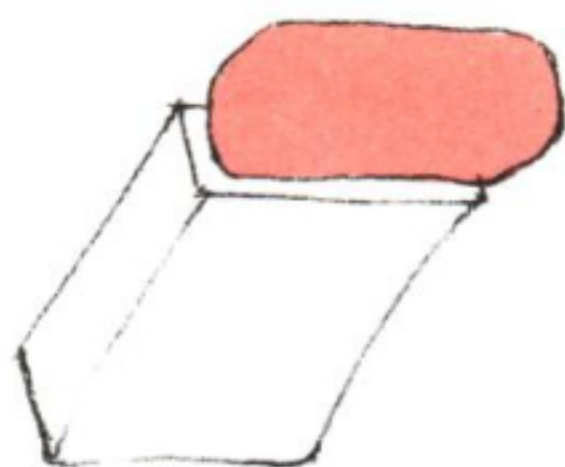
The fingers are divided into upper and lower parts, the upper part. The length is the same as the length of the part hidden in the palm.



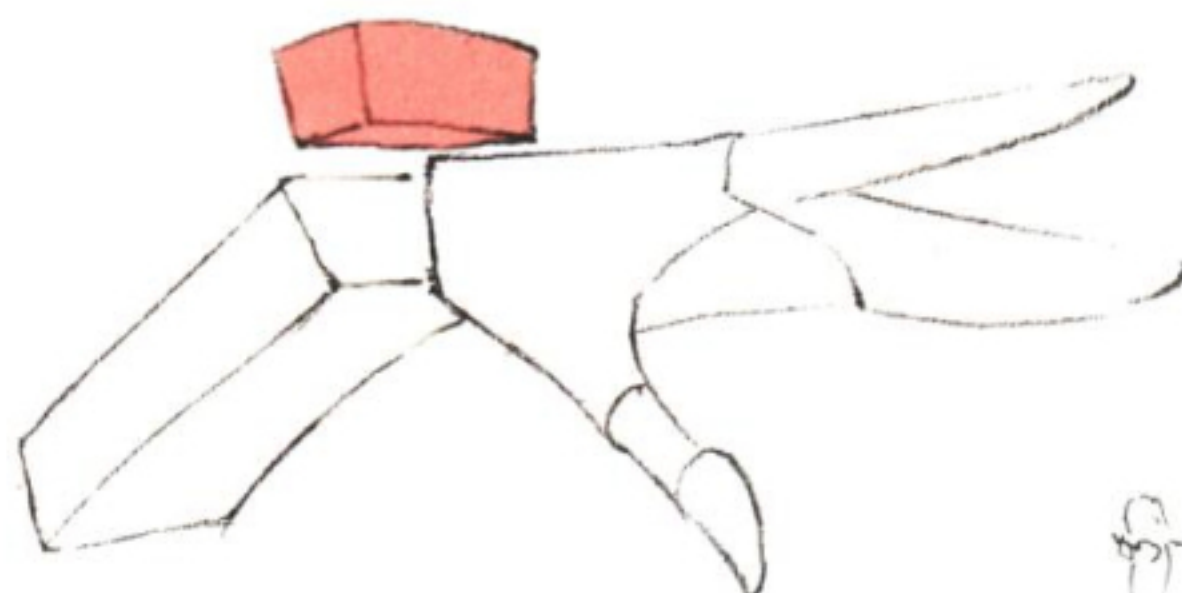
Except for the big exposed finger, the first finger of the remaining fingers. The length of the bone is equal to the total length of the two phalanges above.



The length a of the index finger is equal to the width of the palm knuckle. Degree, the length b of the small finger is approximately equal to the width of the wrist.



The wrist is composed of eight small bones, and we can simplify it into a soft square body embedded in the wrist.

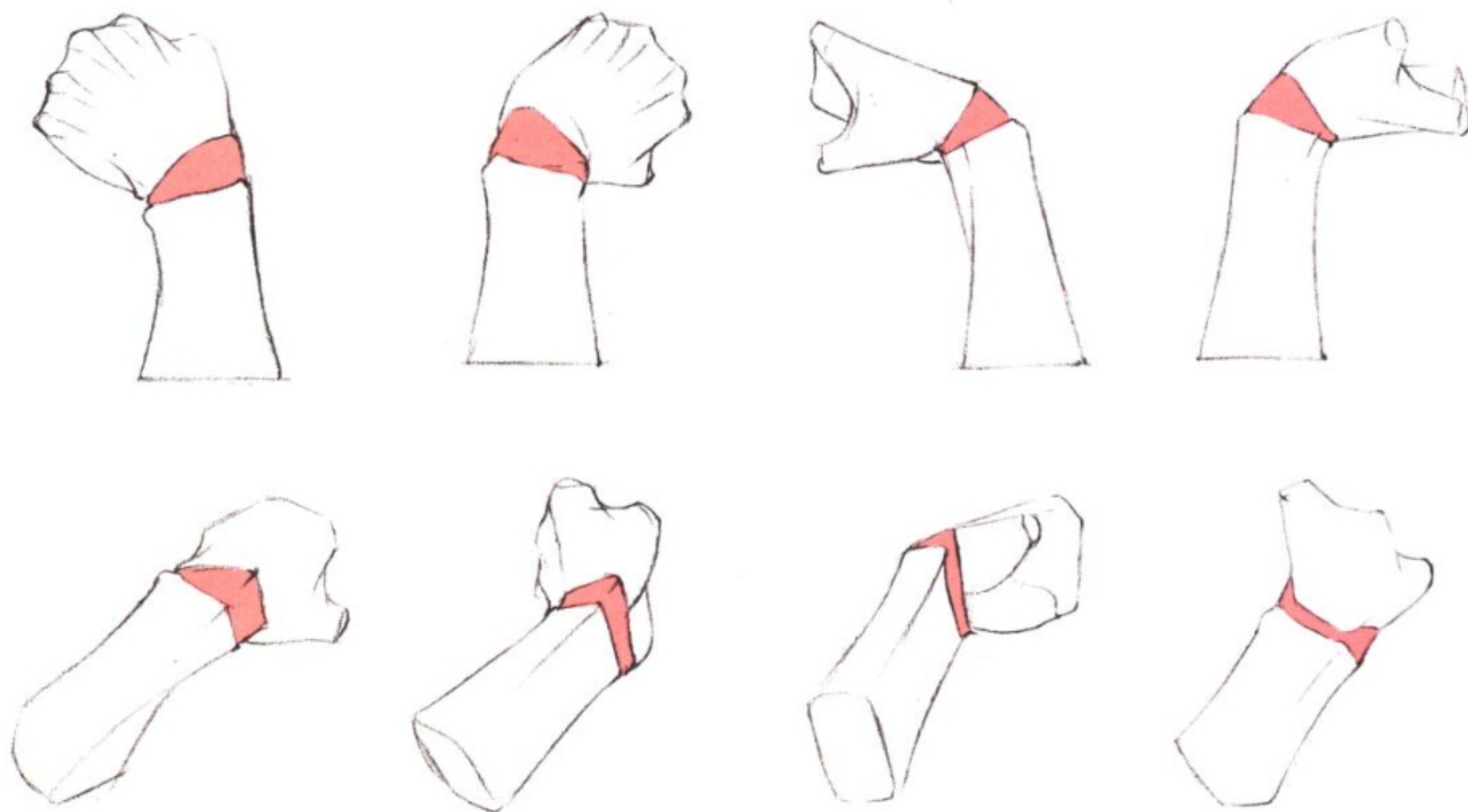


03

Wrist structure

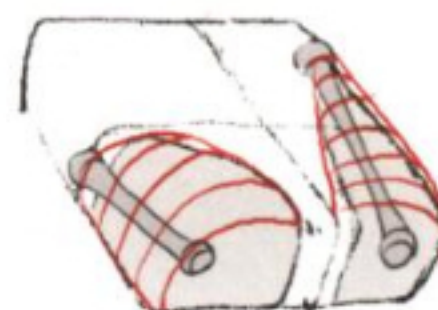
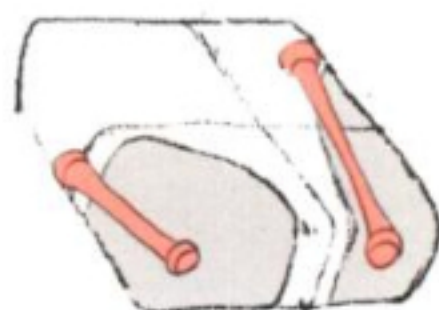
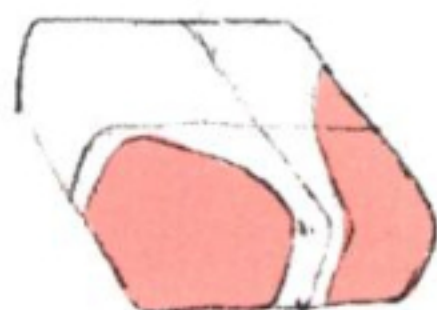
When the hand moves at different angles, the square body of the wrist will also produce corresponding squeezing and pulling.

When making wrists, it is extremely important to show the three-dimensional sense.

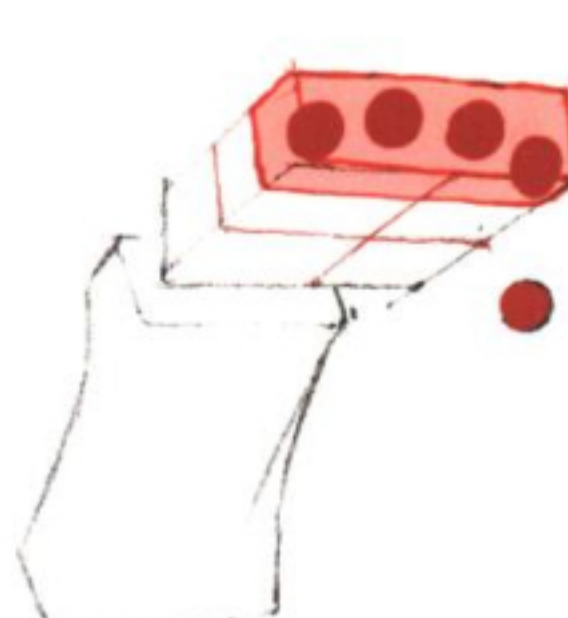
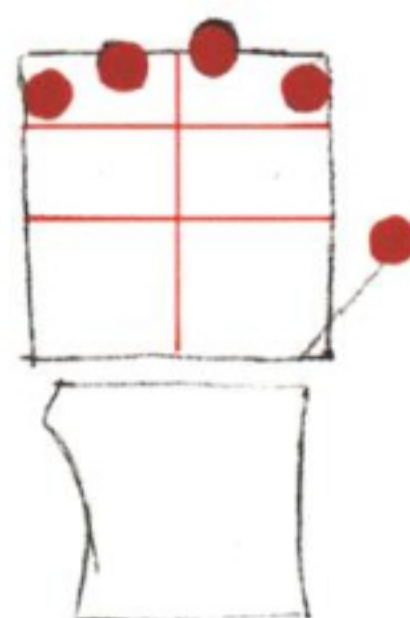
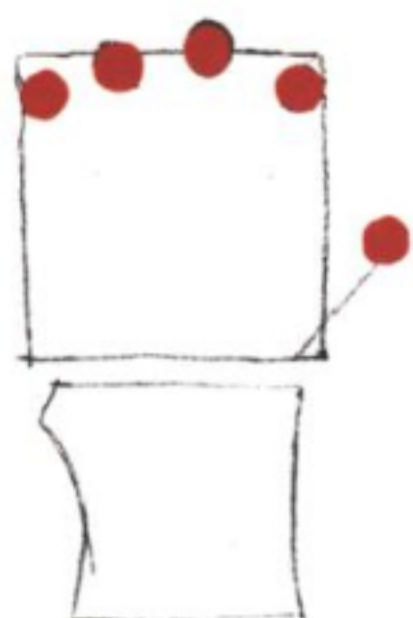


04

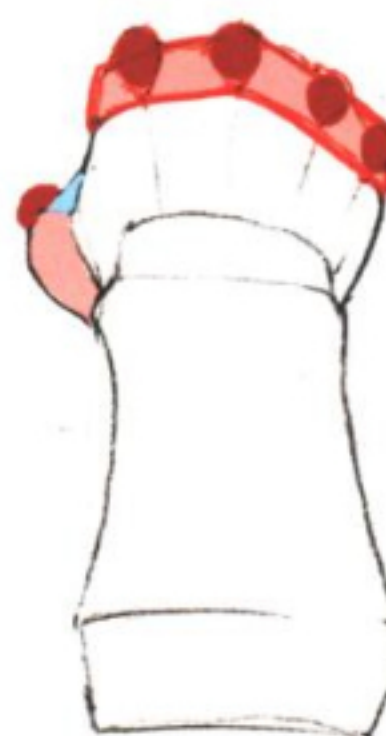
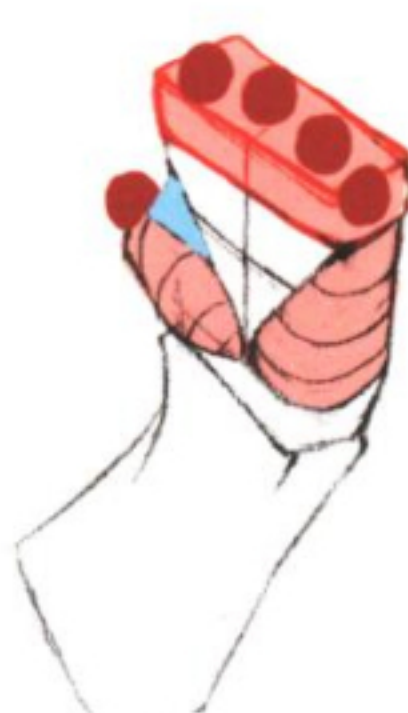
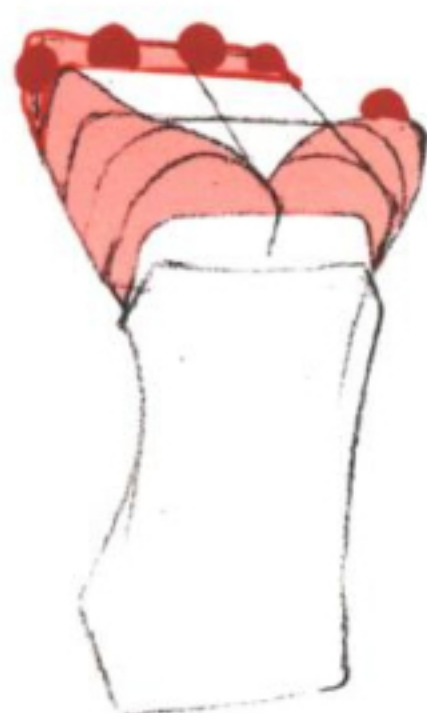
Structure of the palm



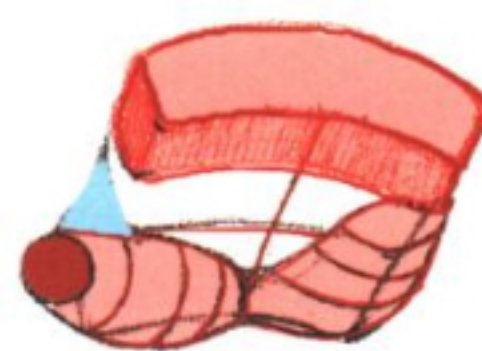
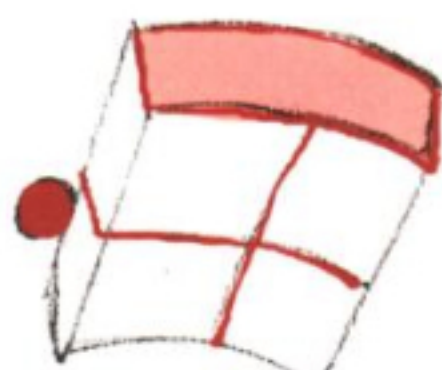
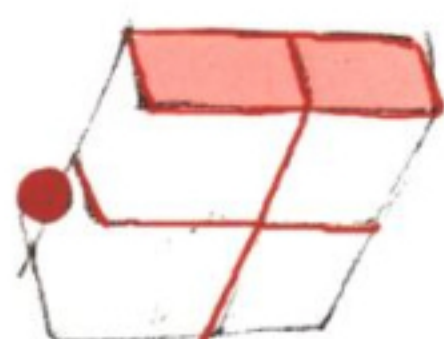
We can simply put our palms Understand
it as a square body, and then use ten. Divide the
word line and find the big reveal finger separately
And the two muscles on the teenager's finger, this.
The two muscles will be produced with the movement of the hand
There are certain ups and downs.



The roots of the fingers are hidden in the
palm Among them, their position is high and
low Scattered. Want to draw your fingers well, I
We can first familiarize ourselves with the roots of
the fingers in each The position at an angle.

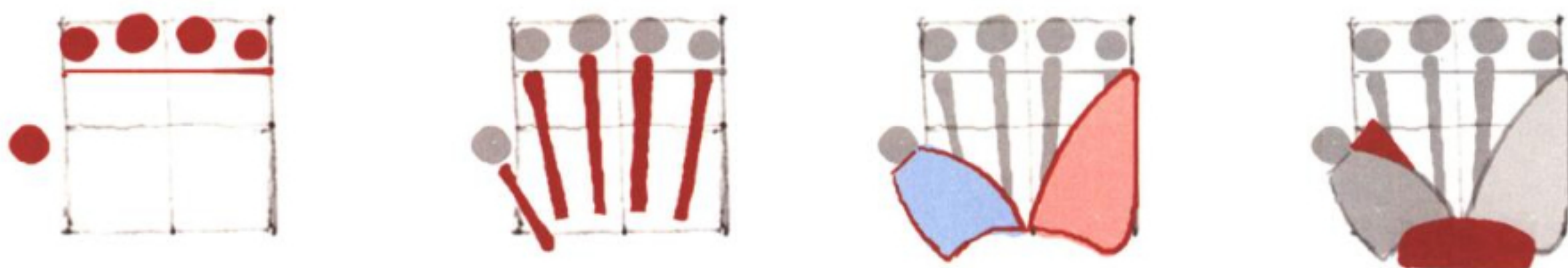


We put the two muscles on the palm of our hand
Connect the meat to the roots of the fingers, and then.
Identify the location of the tiger's mouth, then you
have to The structure of the palm will be very clear.



One palm is not completely still, When
the hand is doing specific movements, learn
The surface will bend, and after bending, the big finger and I
The muscles on the small donor fingers will also be produced
Raw squeeze.



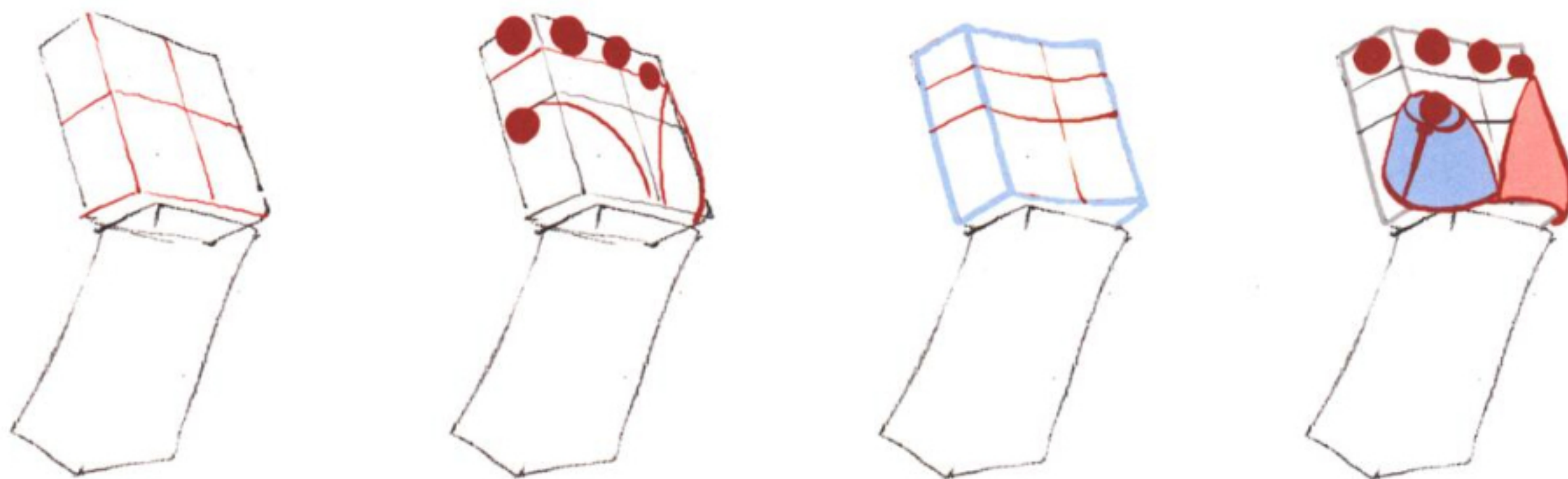


In order to better grasp the structure of the palm, we can simplify the processing of the palm through the above steps.

In the process of understanding the structure of the palm, we need to understand the position of the roots of the fingers, the distribution of bone integrity in the palm, and the ups and downs of the muscles on the palm. In detail, we need to grasp the tiger's mouth and the perspective relationship of the wrist.



In the entire palm of the hand, the area where the big donation finger is most frequently active is the area where the big donation finger is located. When the big donation finger is active, the triangle area of the tiger's mouth will also have corresponding changes. When Xiaoyong refers to the activity, the whole. The shape of a palm surface will change accordingly. When the aunt's finger and the little mother's finger are active, the related muscles will also move with it.



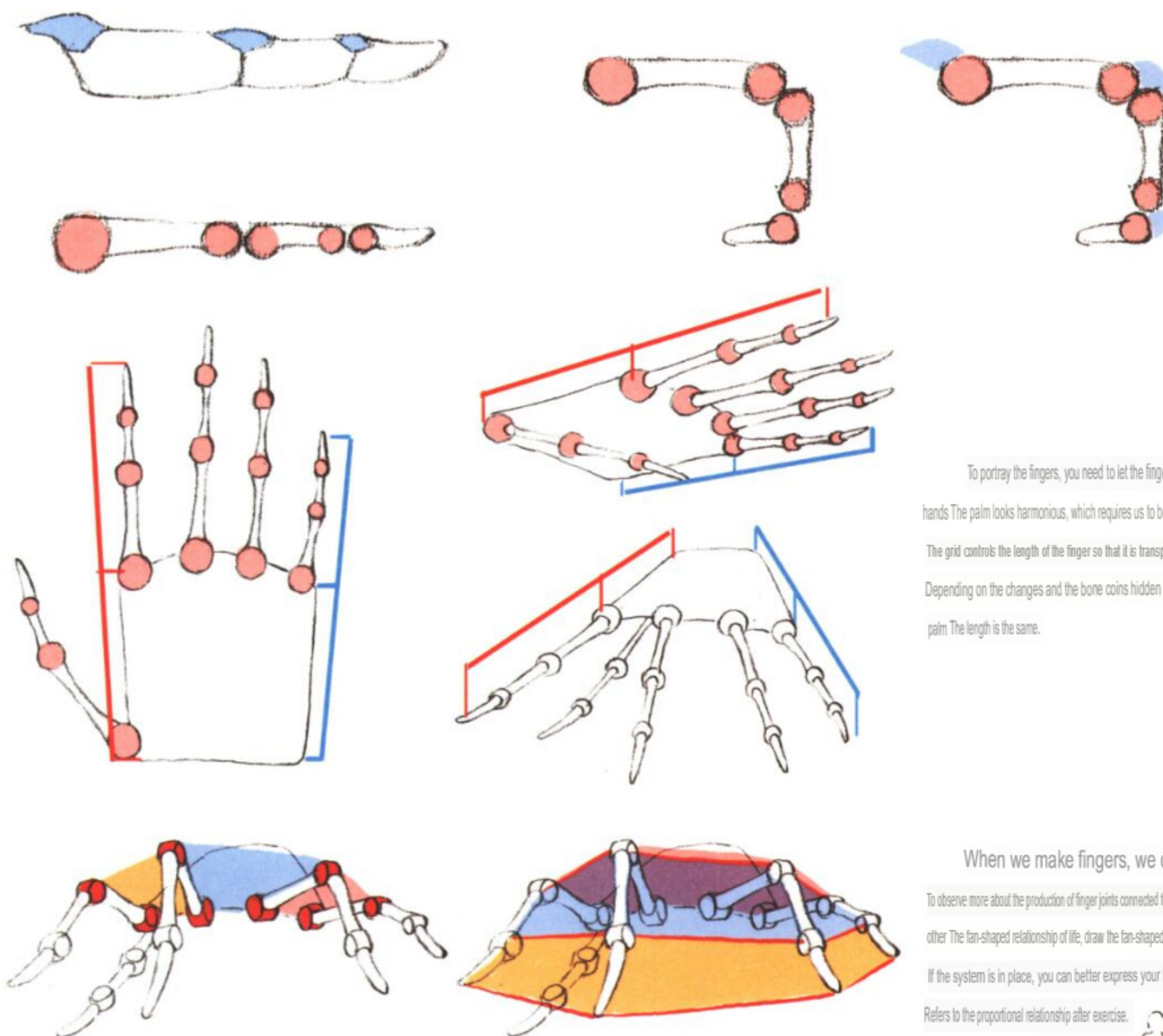
In order to facilitate understanding of the movement state of the palm, we can think of the palm as a square body. When the square body changes due to activity, its internal muscles and bones will develop. Raw displacement. The range of movement of the palm is very limited. Master the simple movement and change laws of the palm. Only when you add fingers and wrists in the future can the state of the entire hand be better. accurate.

05

Structure of the finger

Portraying the fingers is the most difficult part of drawing the entire hand. Before portraying, we can first understand the structure of the fingers.

Except for the big finger, the length of the first phalanx of the remaining fingers is equal to the total length of the other two phalanx. When the finger is bent, we must control this length relationship.

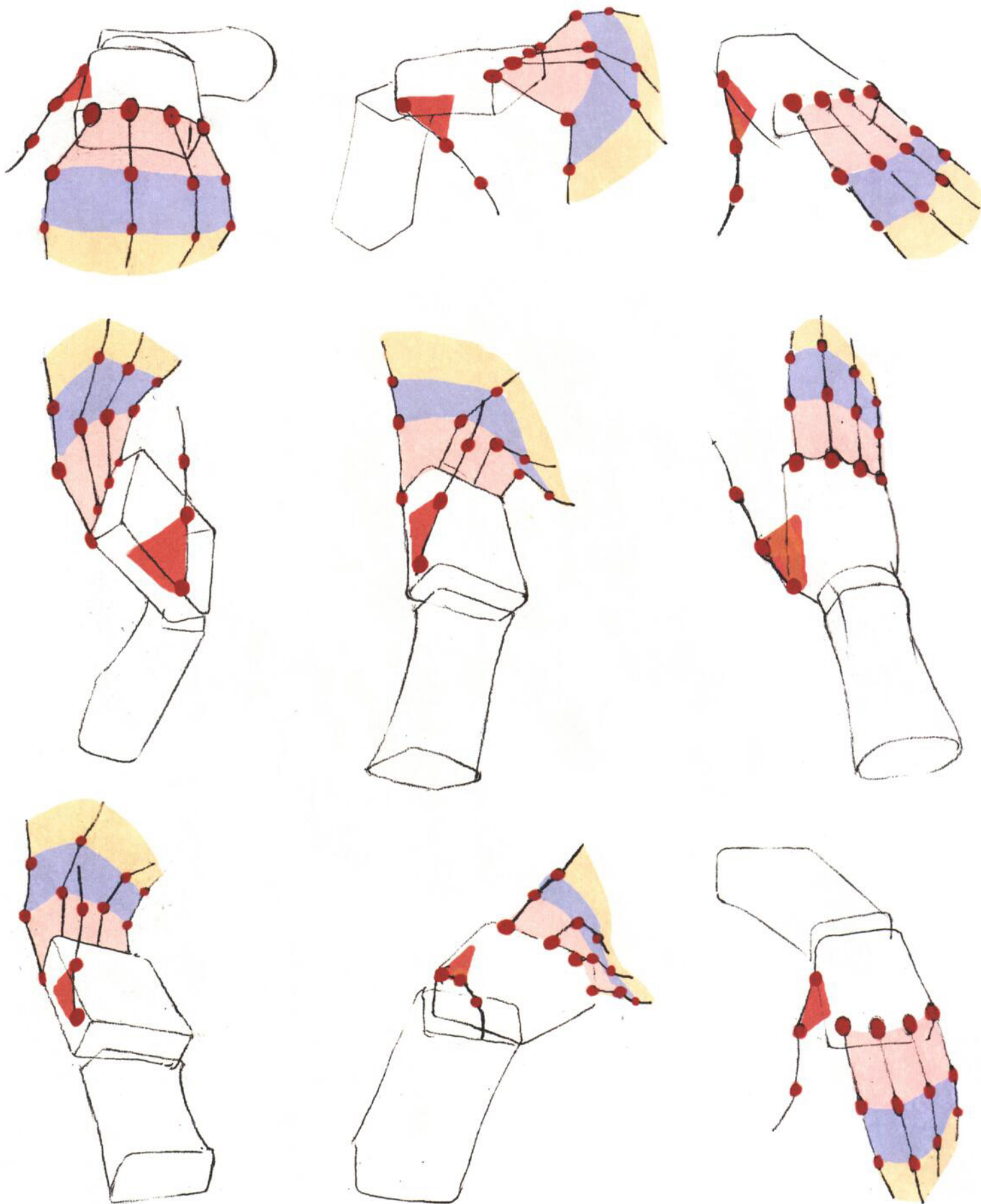


To portray the fingers, you need to let the fingers and hands. The palm looks harmonious, which requires us to be strict. The grid controls the length of the finger so that it is transparent. Depending on the changes and the bone coins hidden in the palm. The length is the same.

When we make fingers, we can

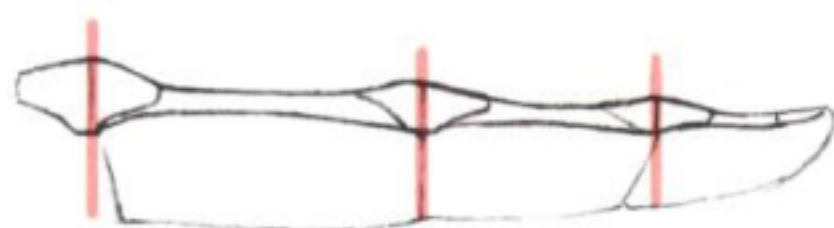
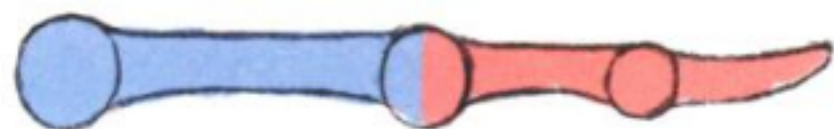
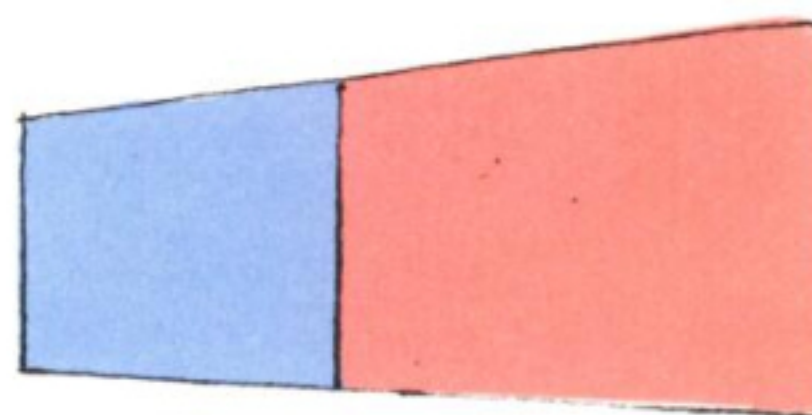
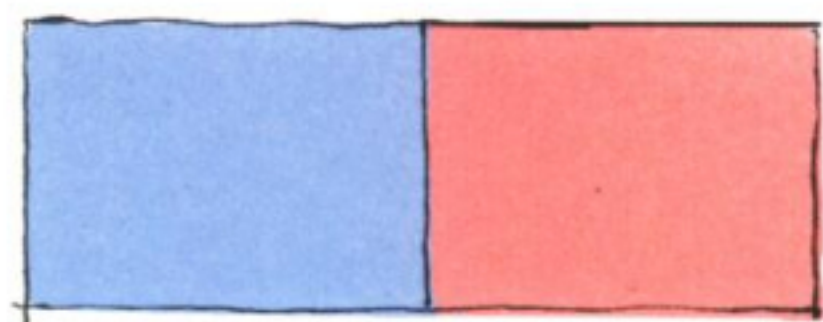
To observe more about the production of finger joints connected to each other. The fan-shaped relationship of life, draw the fan-shaped relationship. If the system is in place, you can better express your hands. Refers to the proportional relationship after exercise.



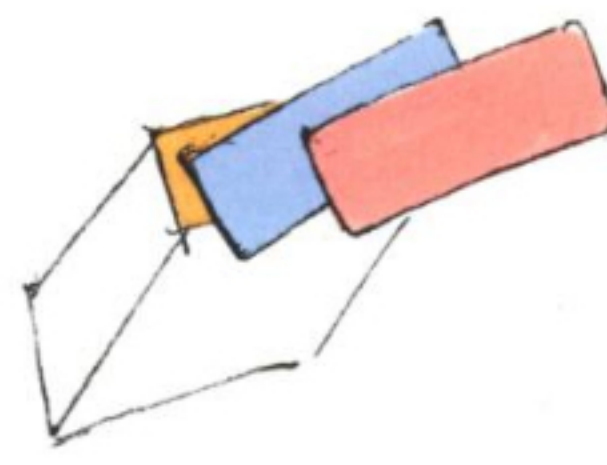
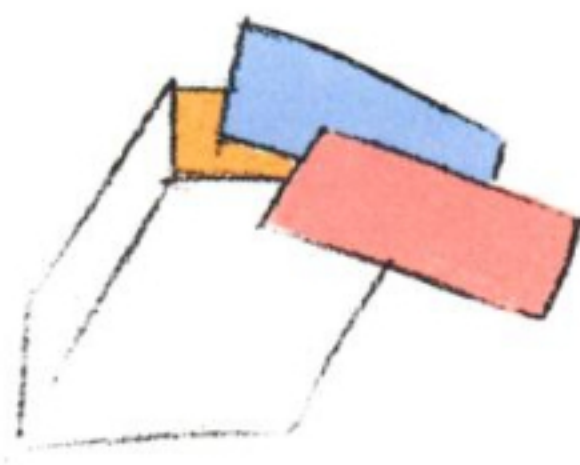
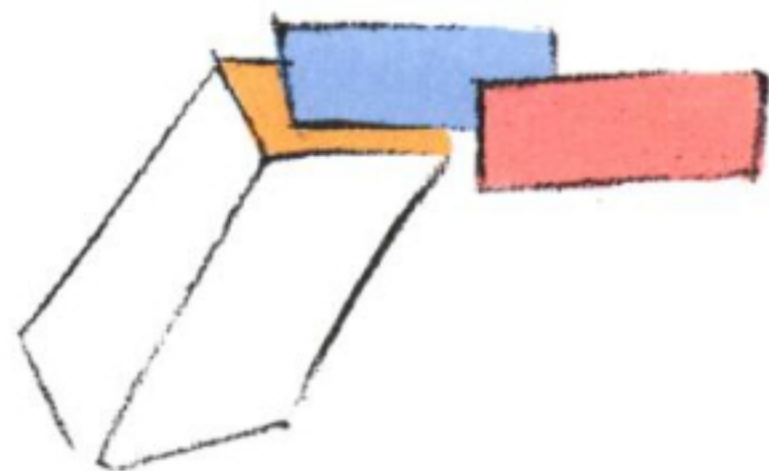


The above is the exercise of drawing the fan-shaped relationship between the joint points of the fingers. This exercise can help you better control the proportional relationship of the entire hand.

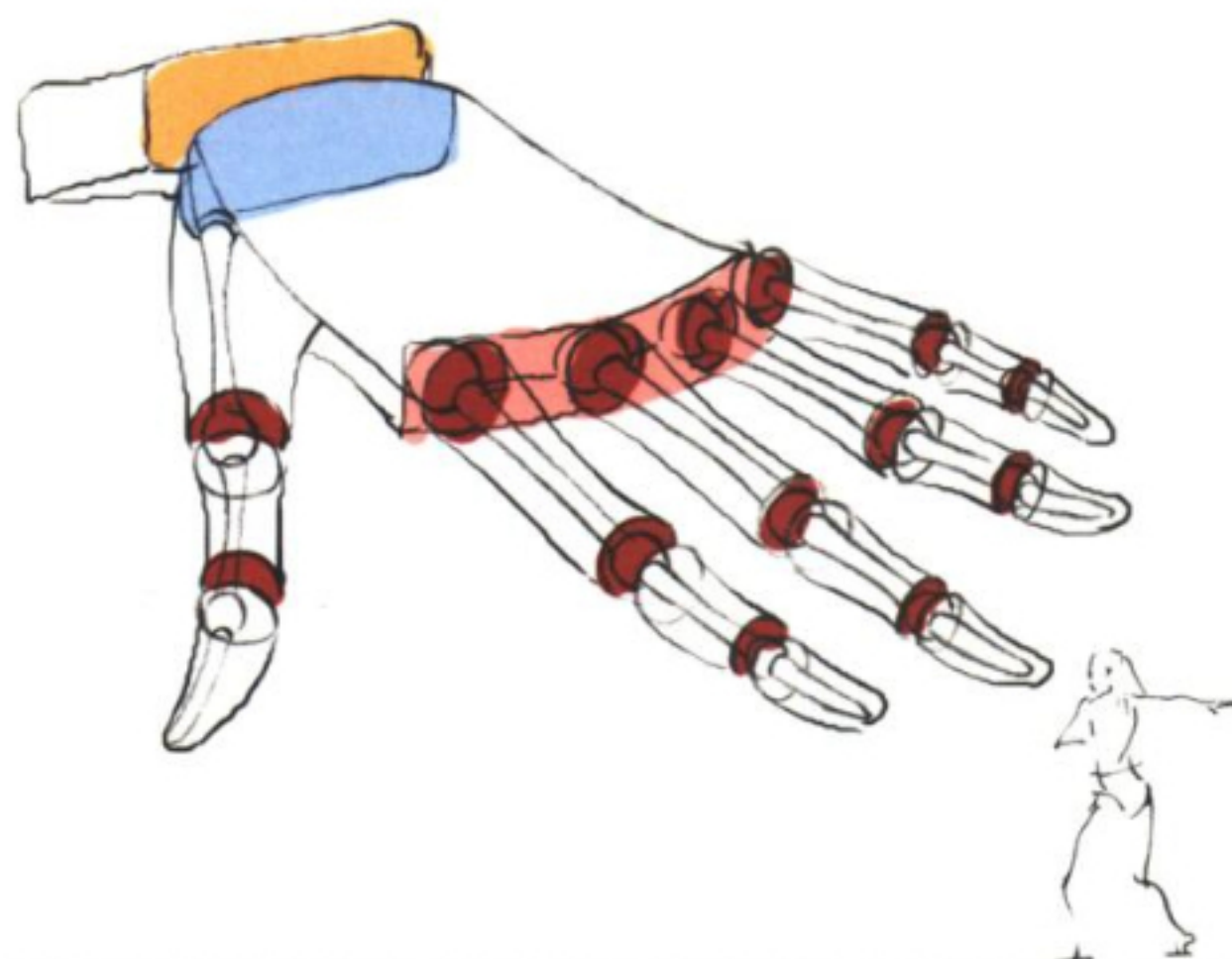
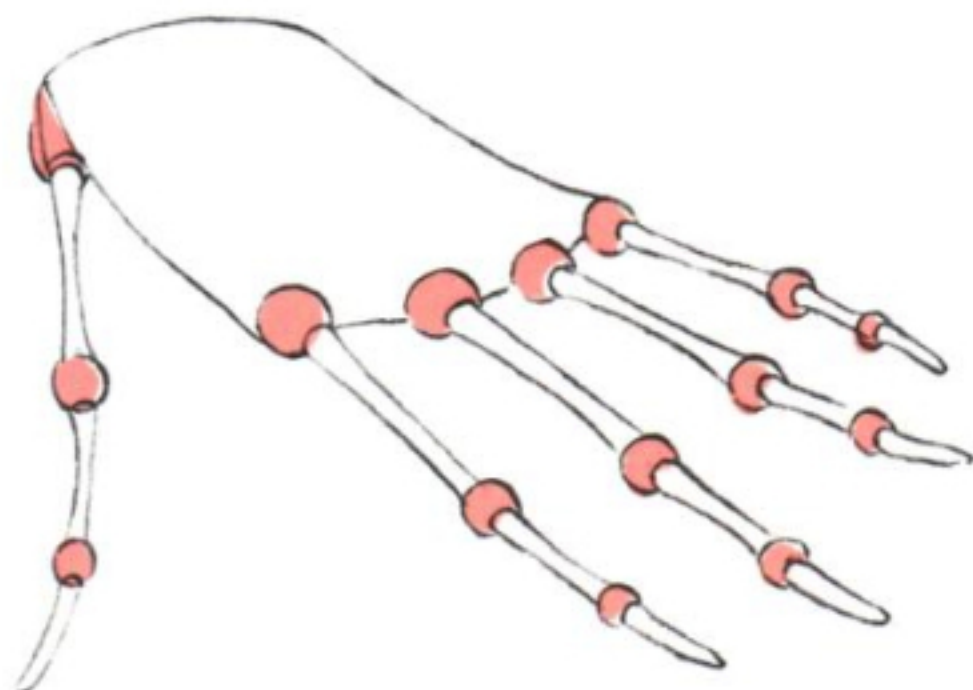
We can simply understand the perspective relationship of the fingers in this way: the length of the red area and the blue area is the same. When a certain perspective change occurs, the red area and the blue area There will be corresponding changes in the length.



The finger will have an extra cross-section in the perspective state, and the shape of the cross-section in different positions is different.

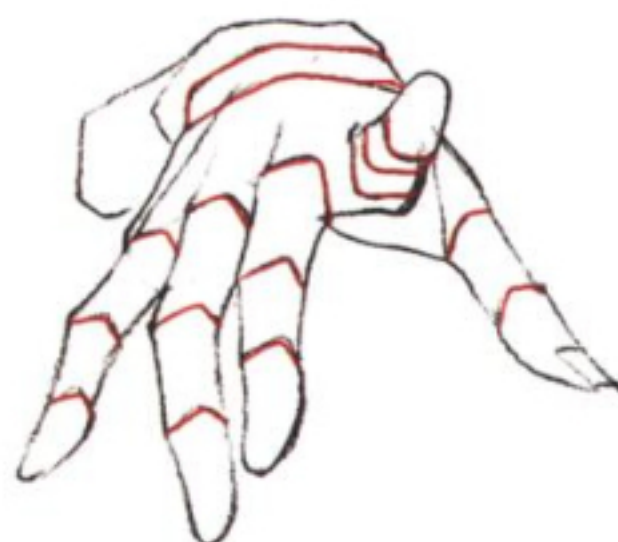
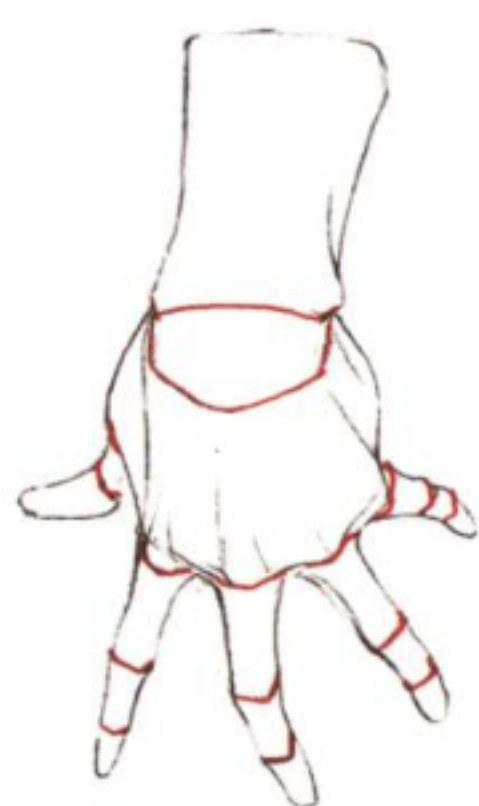


In order to better grasp the perspective relationship of the hand, we can first understand the cross-sections of the wrist, palm, and finger roots, and put these cross-sections in perspective under different perspective changes. The relationship performance is clear, which will play a great role in the subsequent performance of the perspective of the finger.

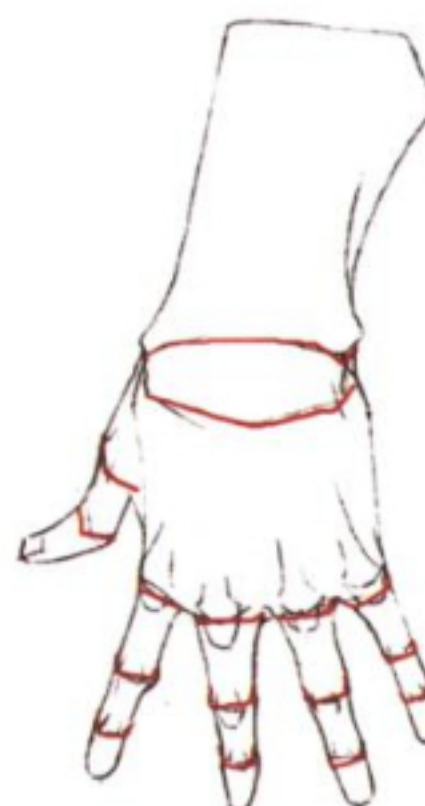
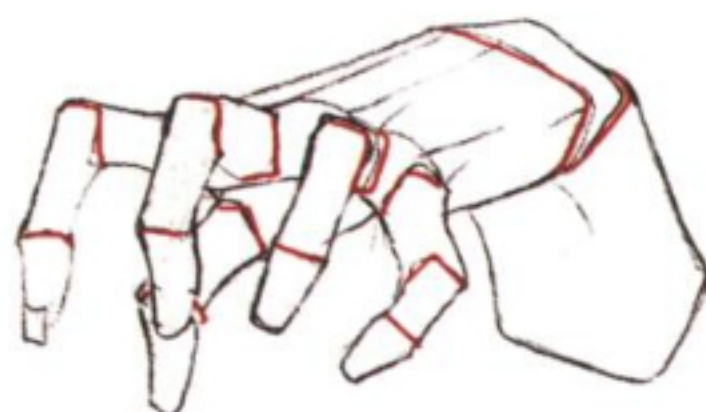
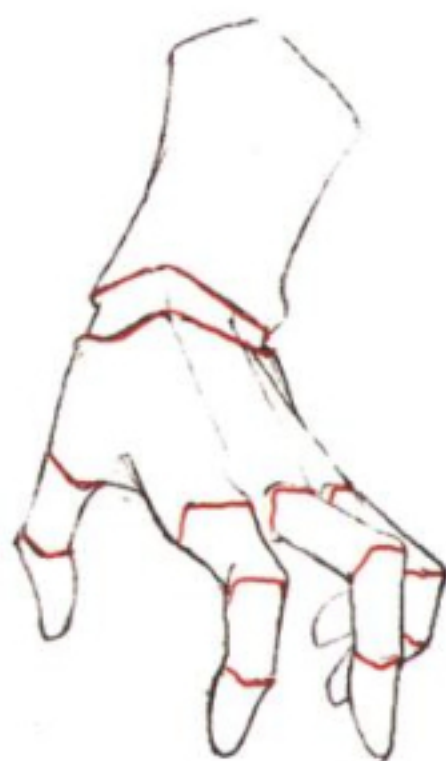
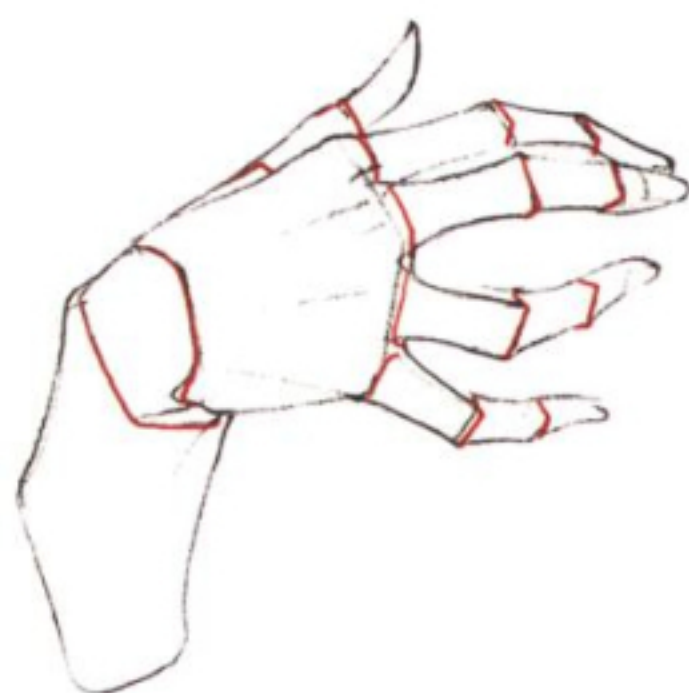


06

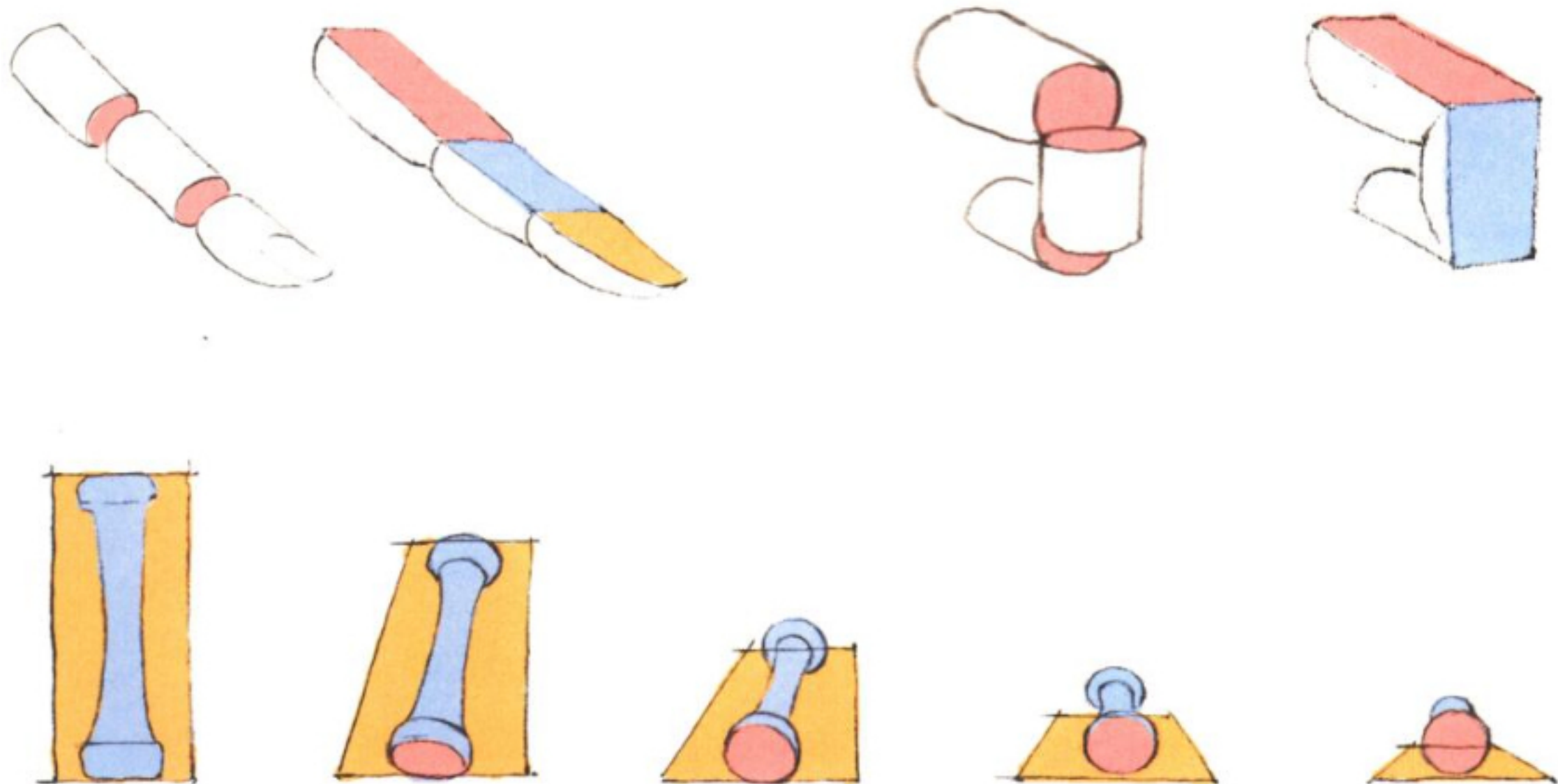
/Spatial relationship of hands



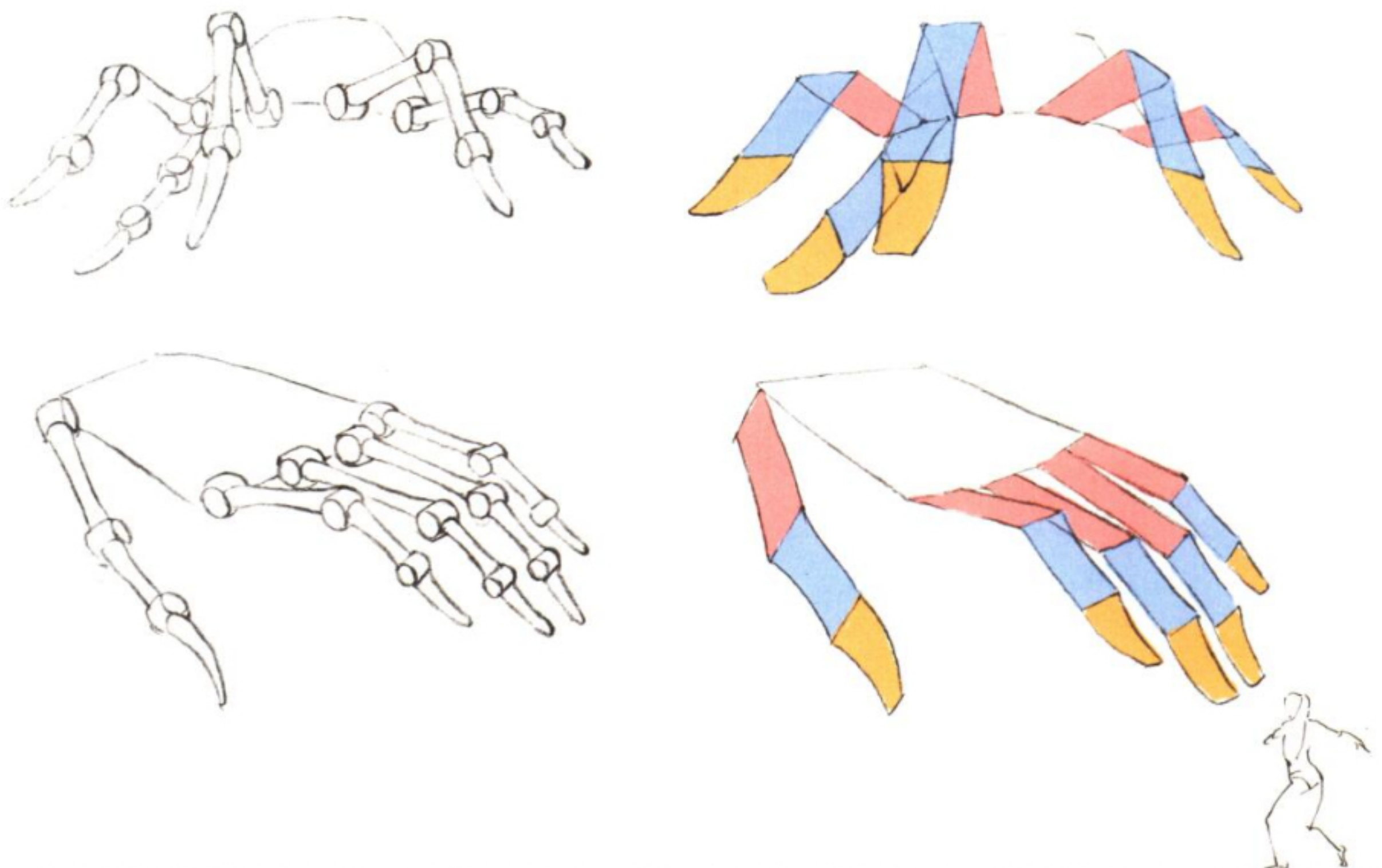
Practicing giving a single hand When we can treat each hand Cross-sectional perspective of knuckle points Identify, this can help We consciously control our fingers The length relationship in space.

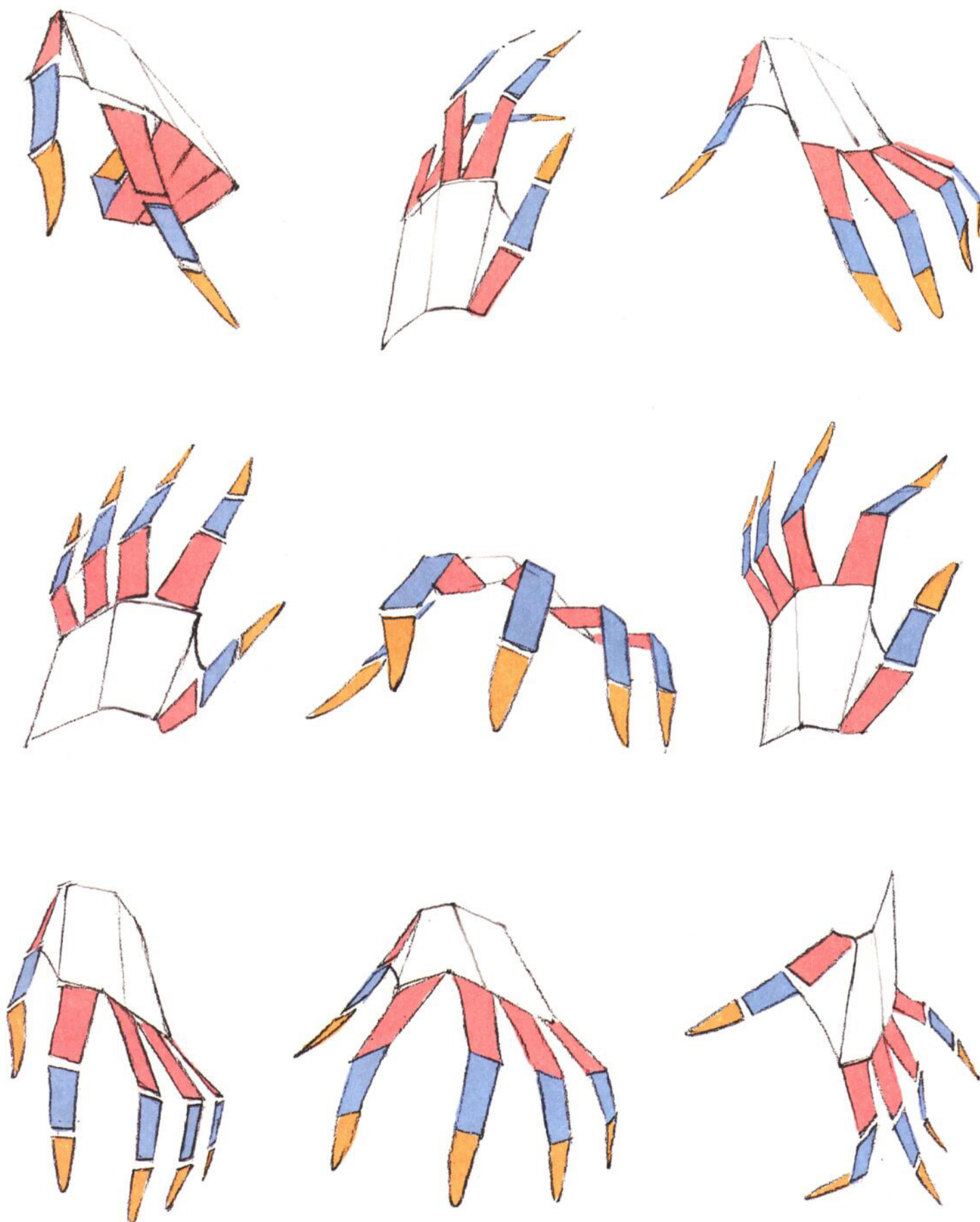


The perspective of the fingers will affect the overall performance of the hand. If we only think of the finger as a cylinder, the cylinder will break when the finger turns, so here we are. Combine the cylinder and the face, and simply process the perspective of the cylinder generated by the phalanges when they are active into a perspective of the surface.

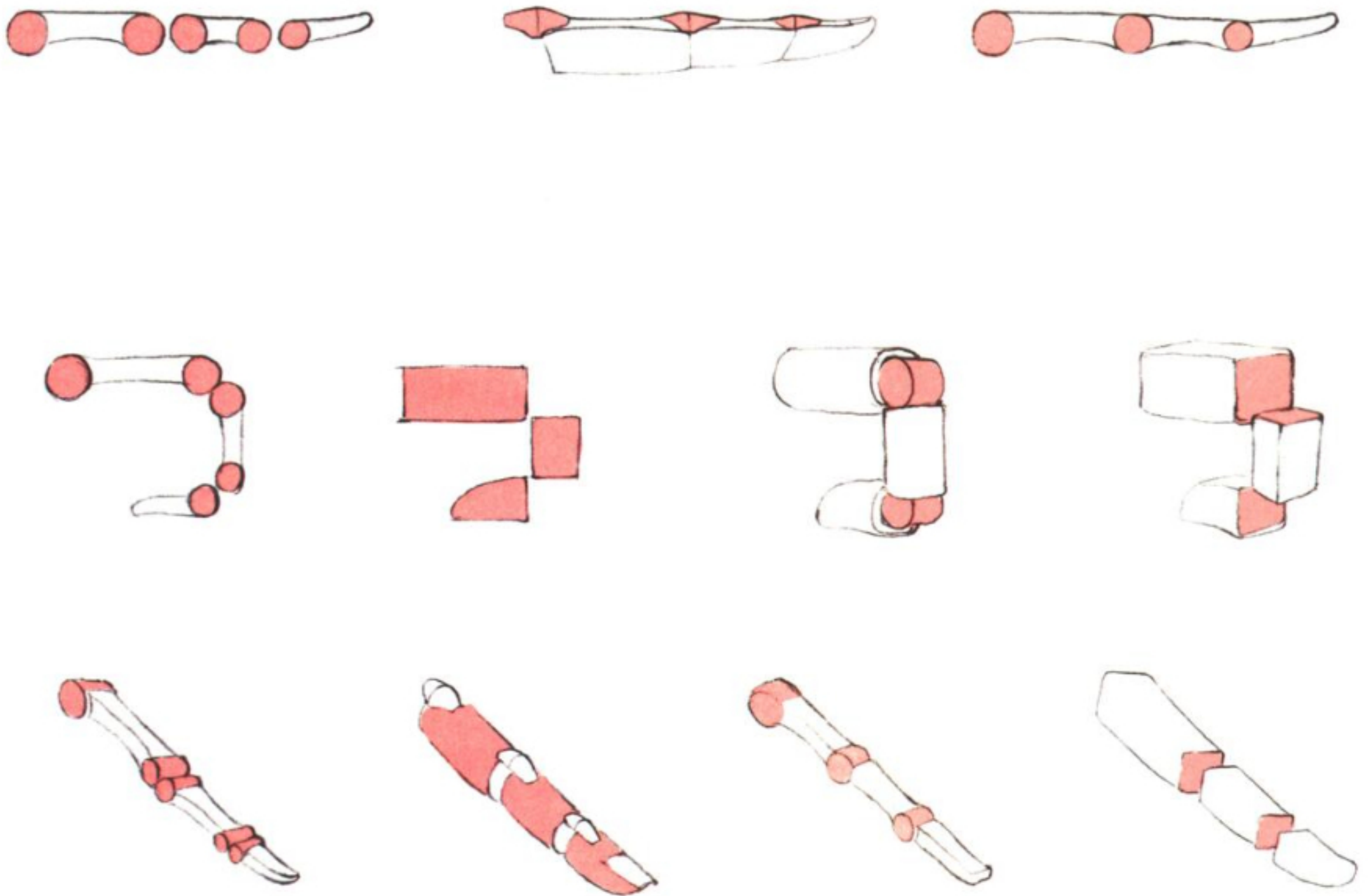


When we transform the local stereo perspective of the knuckle points into the overall surface perspective, we can grasp the spatial relationship of the hand faster.





The flake treatment of the handle can allow us to better feel the transition relationship of the hands in each perspective state. After we control this transition relationship, we can apply it to the perspective changes of the real hands.

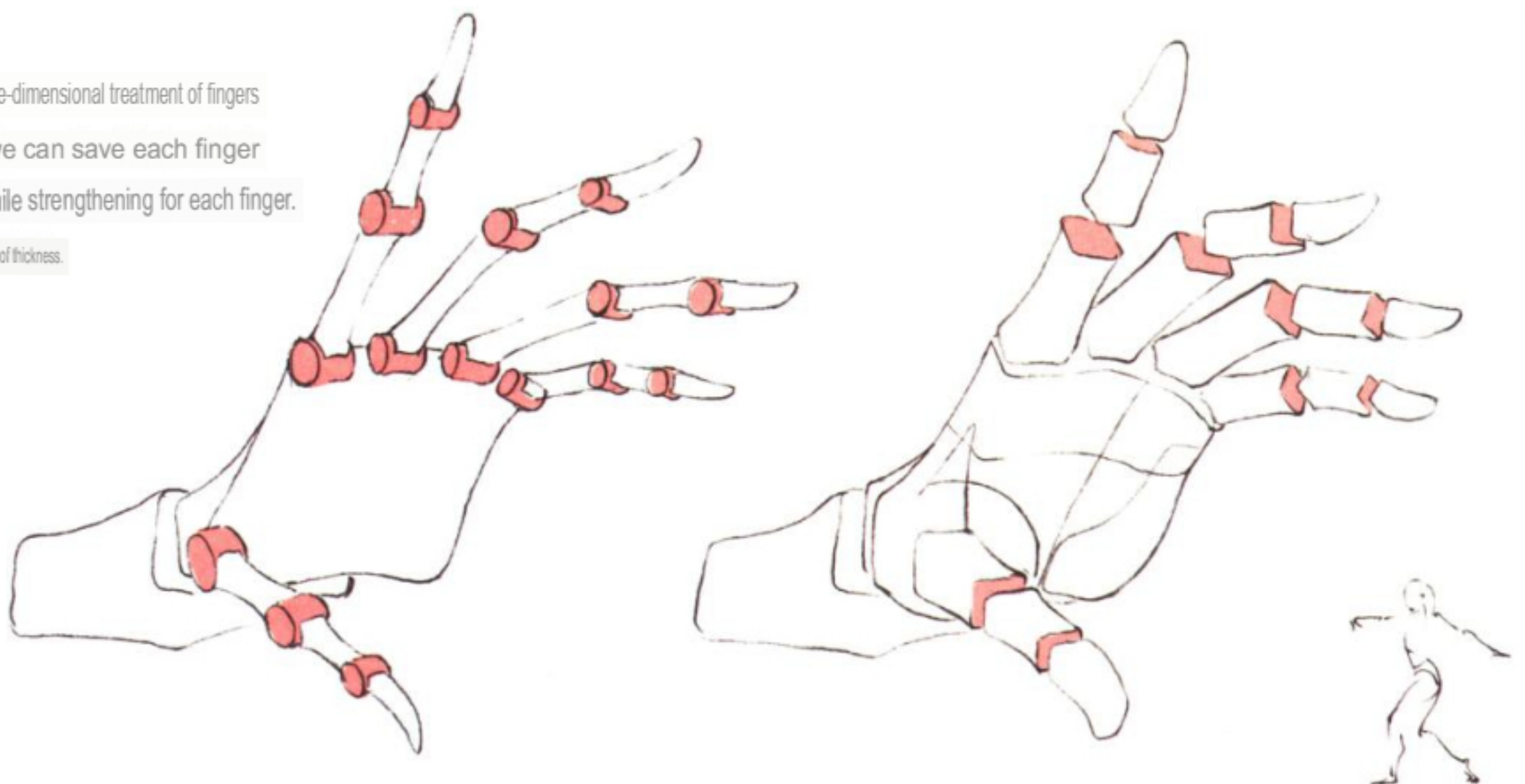


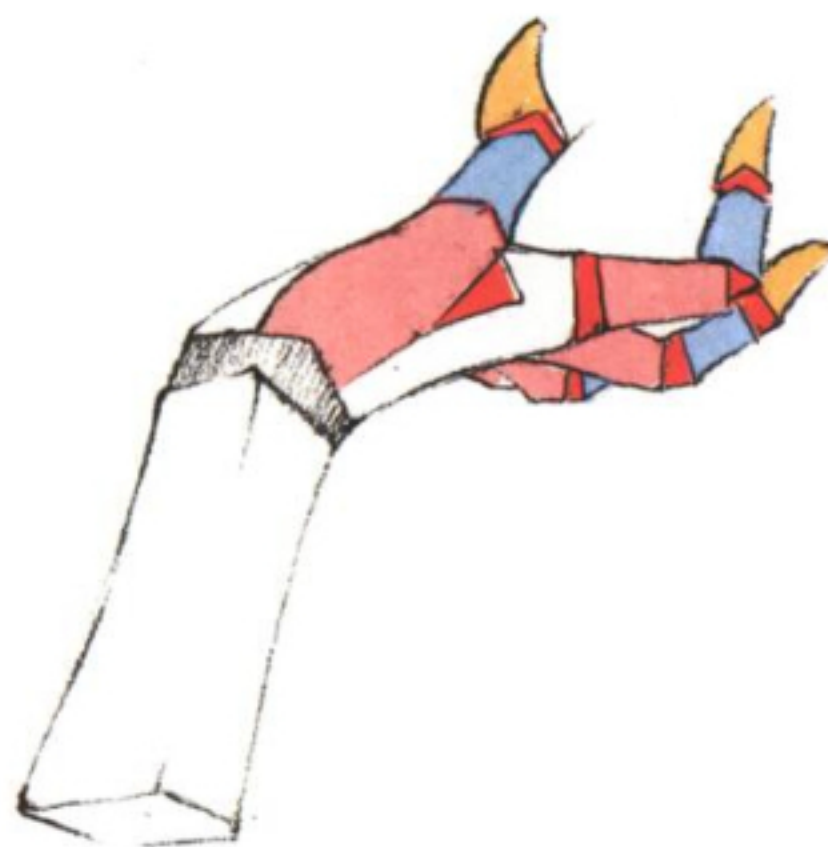
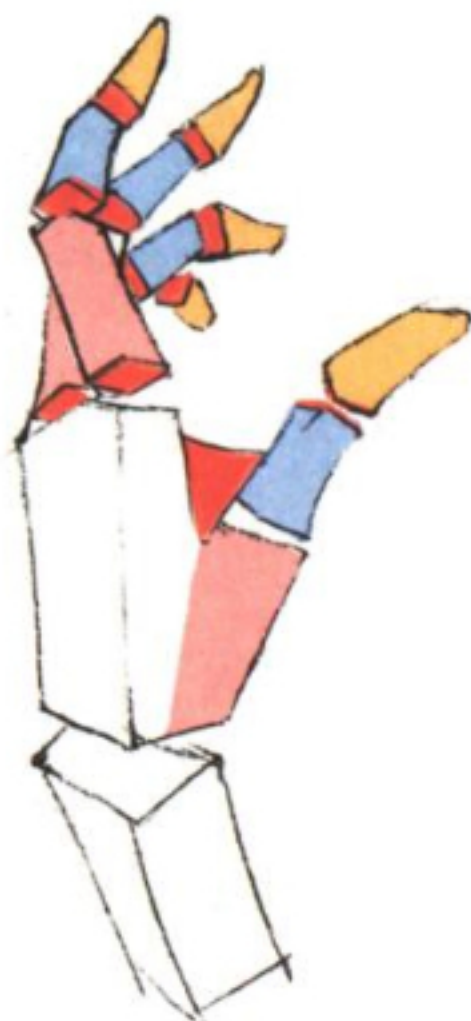
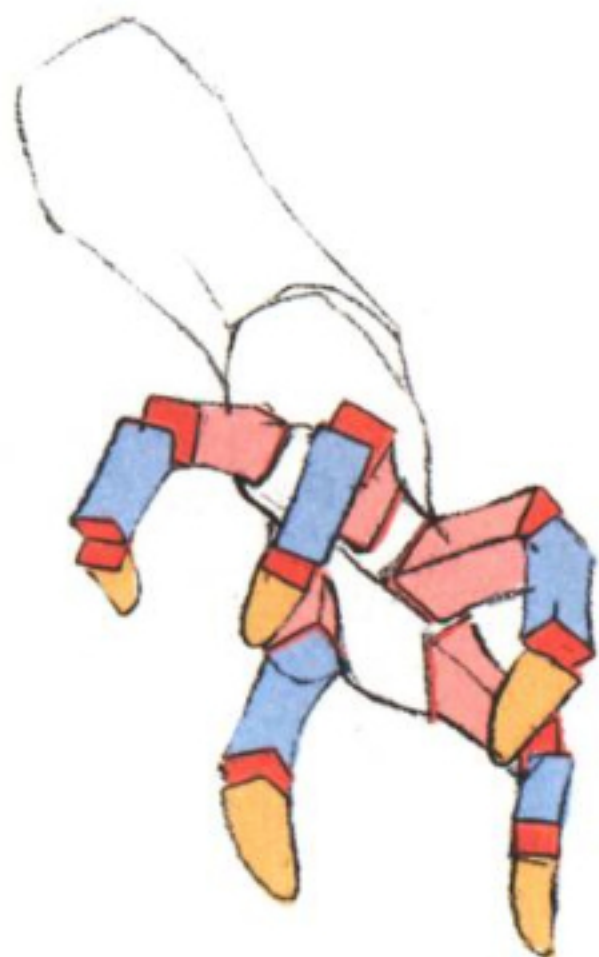
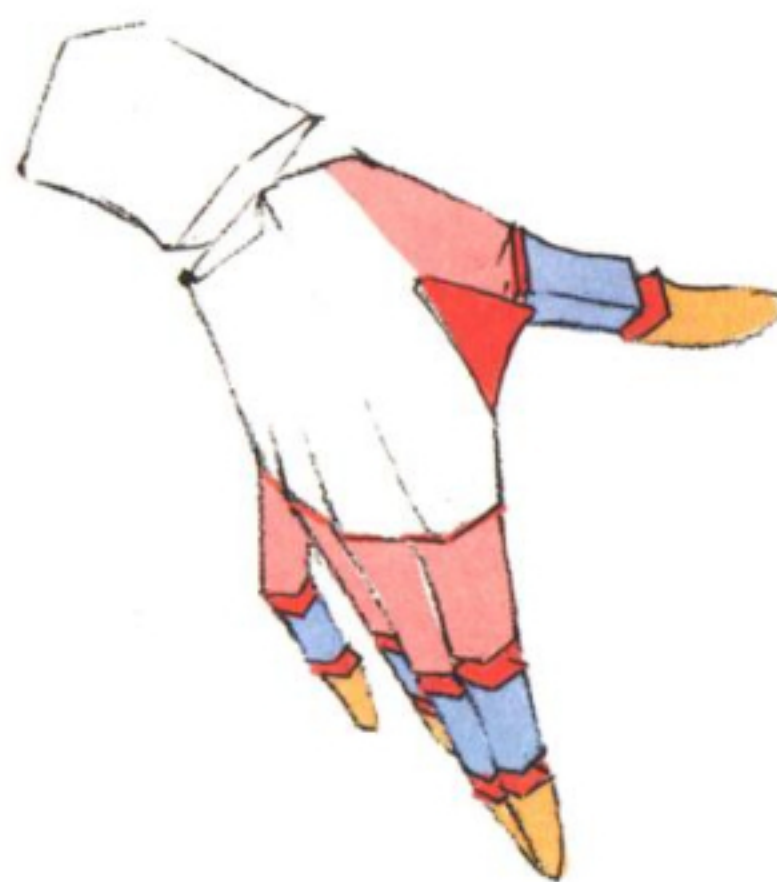
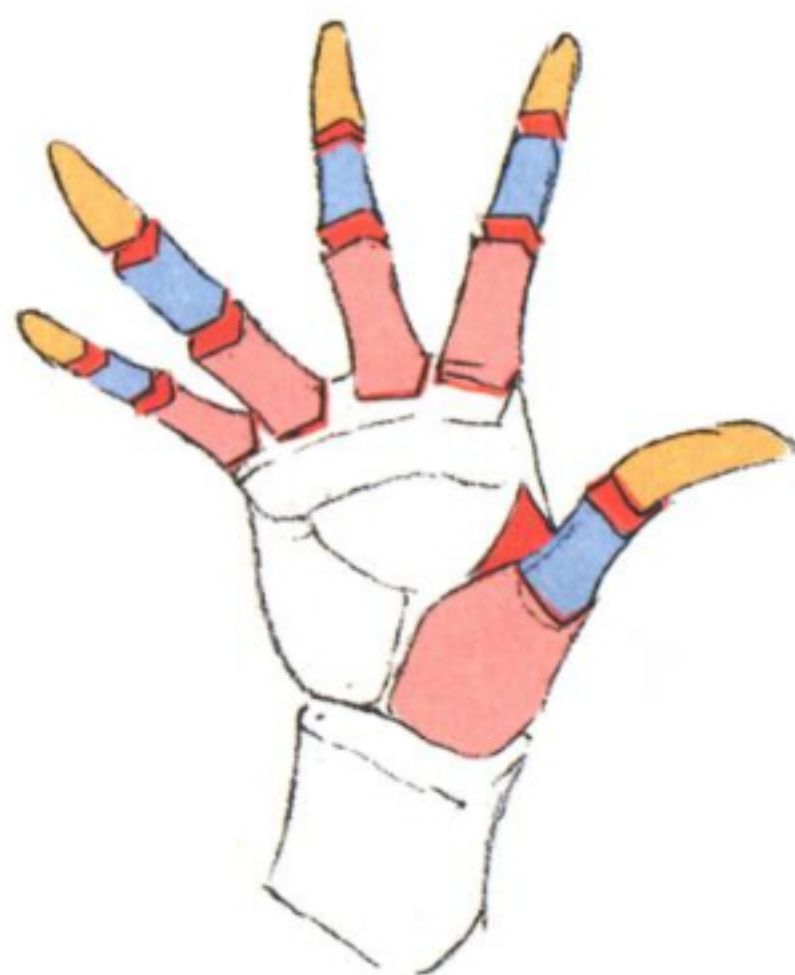
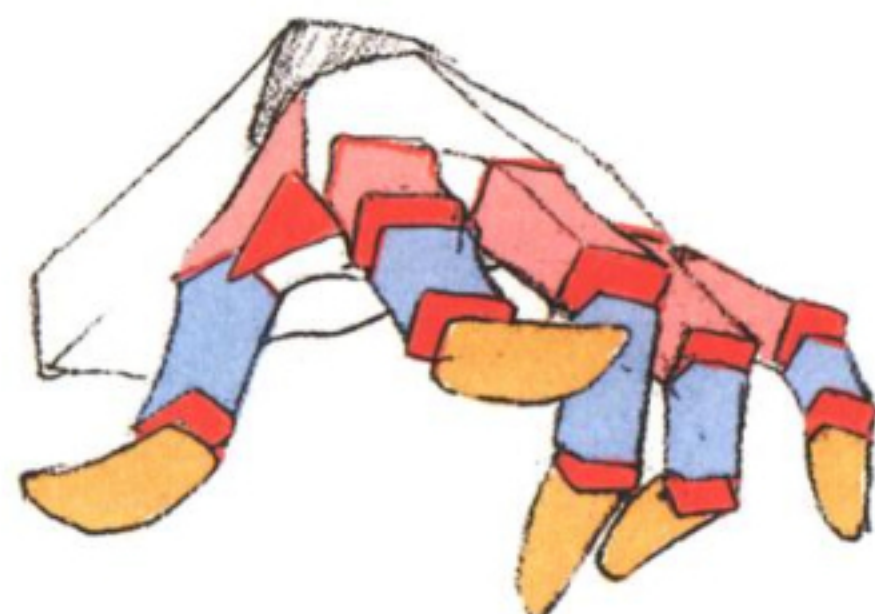
In order to better shape the hand, we can also perform three-dimensional processing of the fingers, which also helps us control the perspective of the details of the fingers.

Three-dimensional treatment of fingers

When we can save each finger
Joints, while strengthening for each finger.

The performance of thickness.



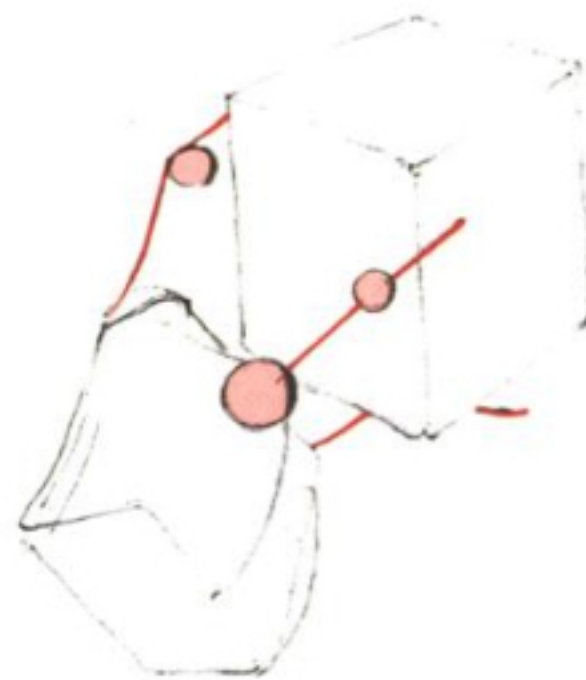
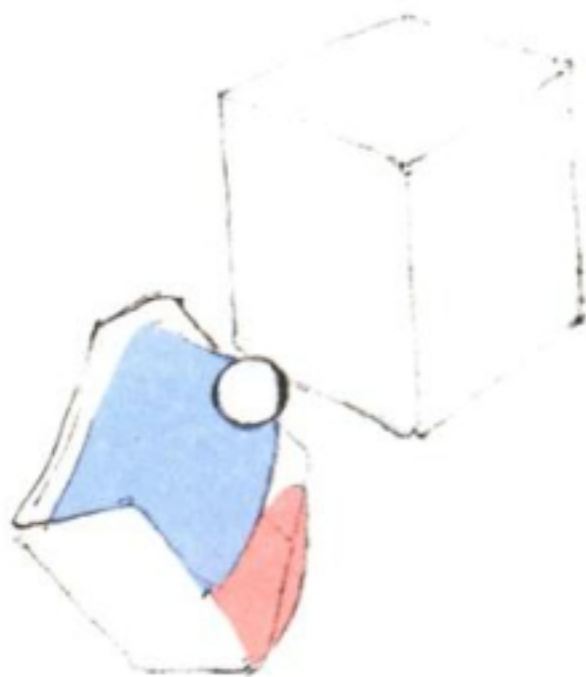
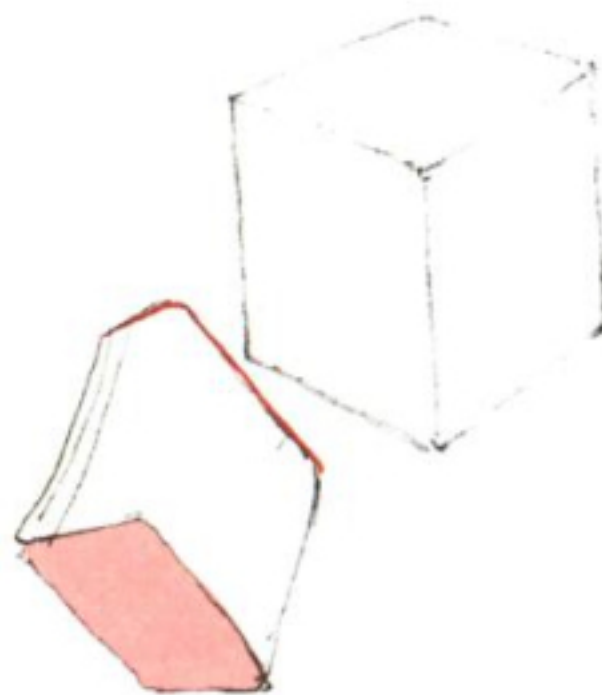


When drawing each finger, we must understand the law of finger changes, consider the orientation of the cube body representing the joint point and the corresponding spatial relationship.

07

Hand-drawing exercises for grasping things

◆ Drawing steps of the hand holding the object



01

Determine the volume of the painted object, and then draw the one representing the palm of your hand.
Cube body (note that the perspective of the cube body should be correct).

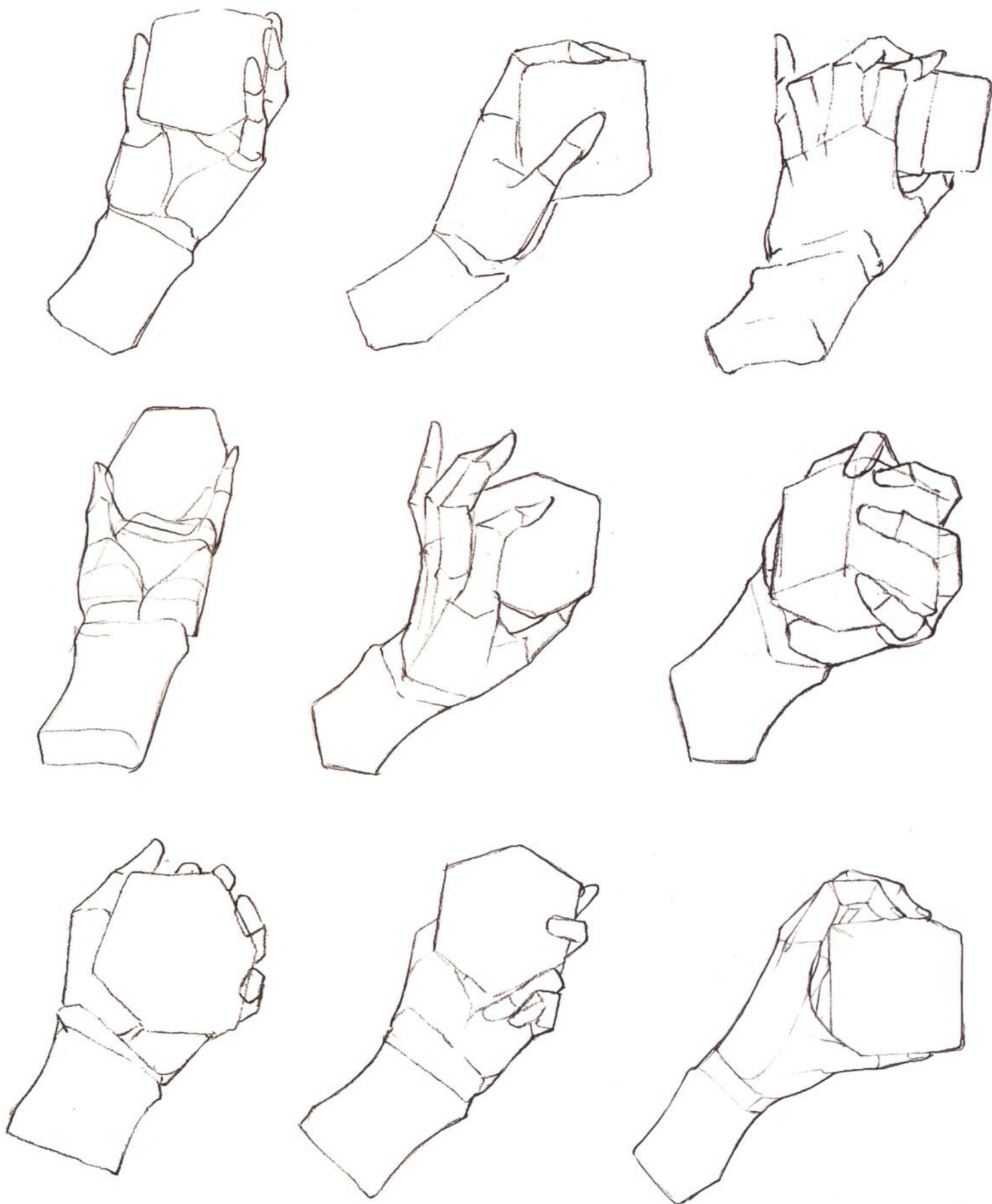
02

Add two muscles on the big finger and the small finger to the square body.
Inside, find the root of the finger and mark the finger and finger joints.
Point, and at the same time find the part where the finger is in contact with the object.

03

Clearly identify the perspective and solidity of each finger joint point. Finally, add details to the bracket.



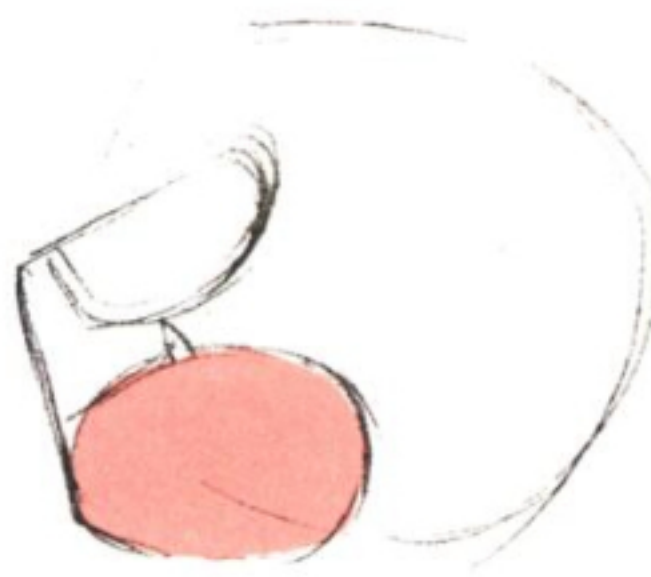


It takes a lot of practice to control the hand that grasps the object. We can refer to the above picture and use our own hands to grasp a smaller object for multi-angle observation and drawing.

08

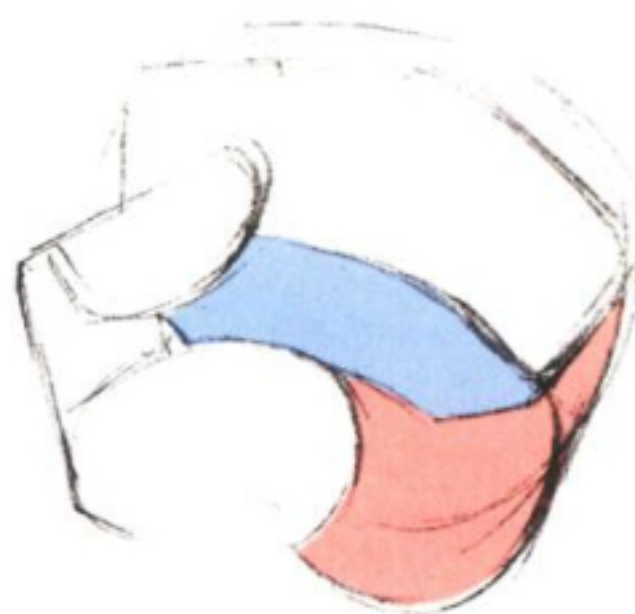
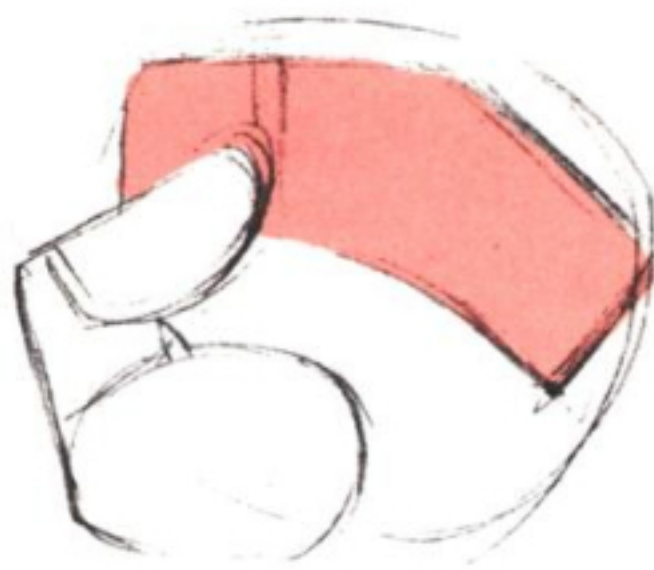
Hand drawing exercises for fists

◆ Drawing steps of the fist-shaking hand



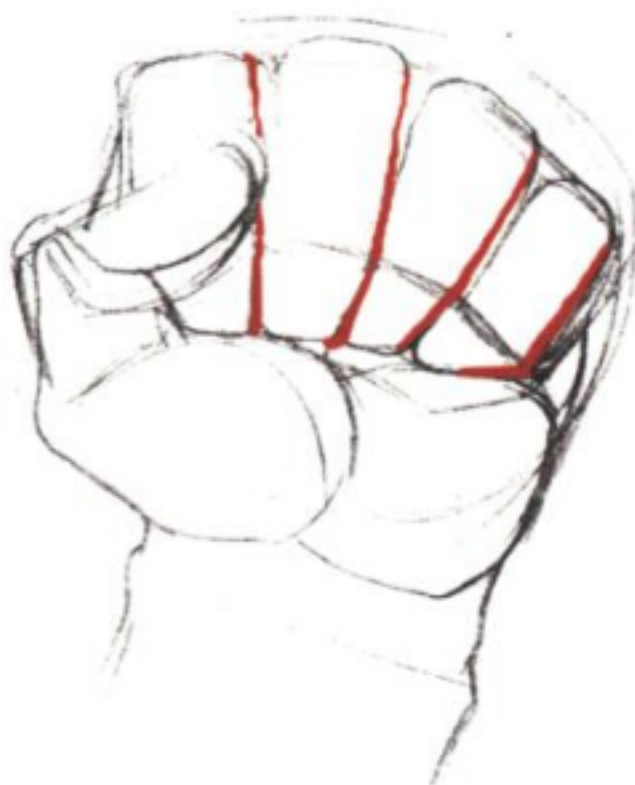
01

Determine the approximate shape of the hand and find the position of the big finger.



02

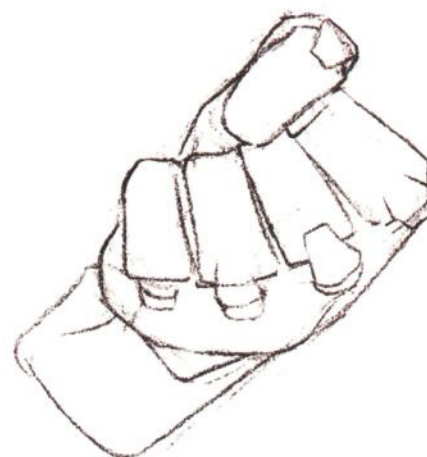
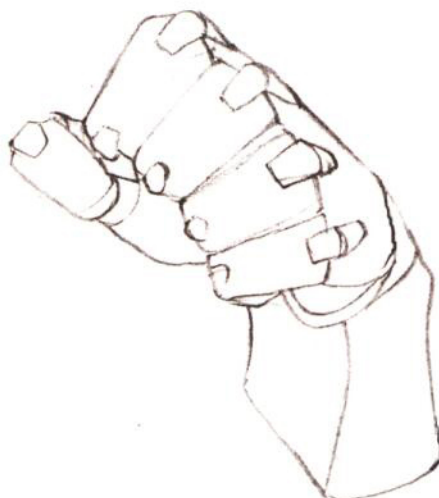
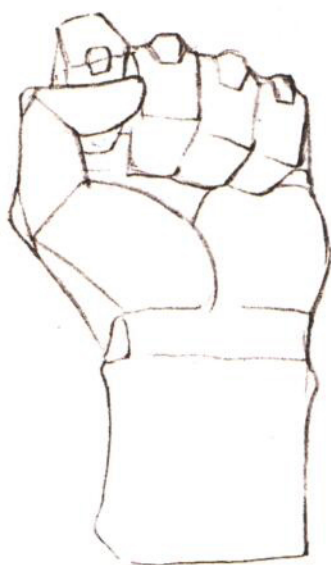
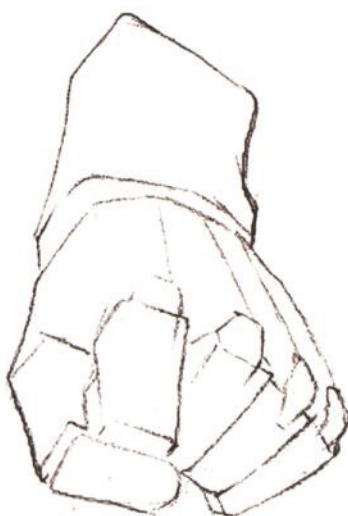
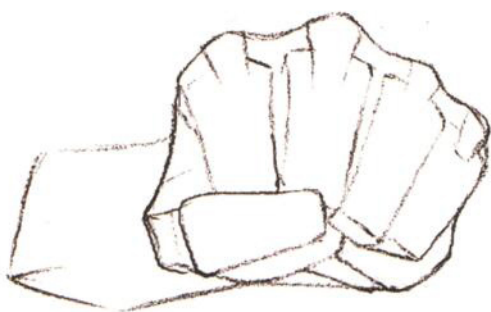
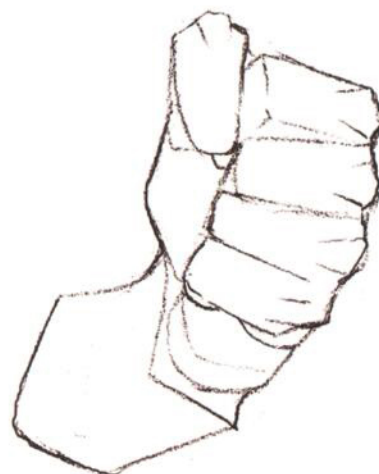
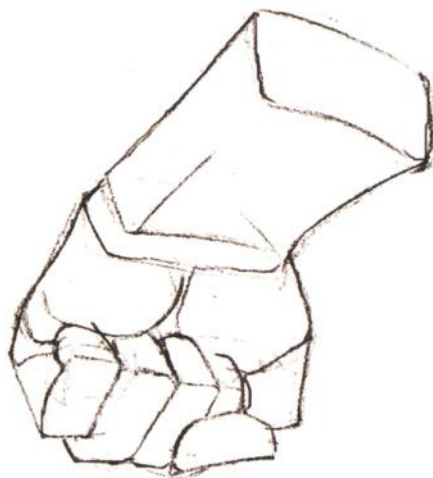
Determine the position of the remaining four fingers and the turning point of the four fingers.
The formed surface.



03

Divide the resulting plane to ensure the thickness of each finger.
Reasonable, and finally characterize it.





When drawing a fisted hand, we can pay more attention to the performance of the knuckle protrusions and the perspective relationship of each knuckle protrusion.

09

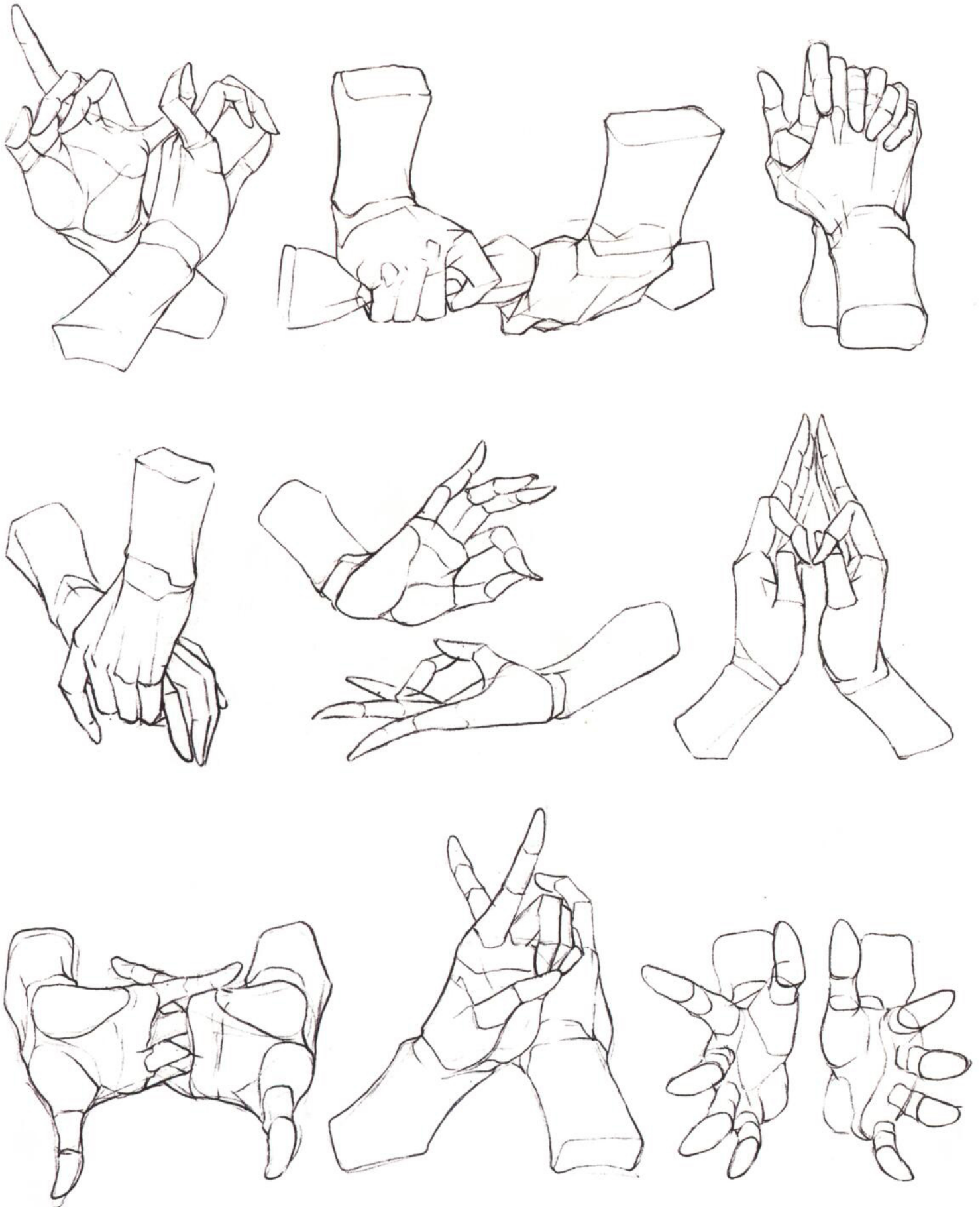
Two-handed drawing practice

First determine the perspective relationship of the wrist and the perspective relationship of the object to be held, and then find the position of the square body representing the palm of the hand and the starting position of each finger.

Then find the turning point of the finger and treat the finger in a sheet. At this time, a more intuitive three-dimensional bracket will be obtained, and finally refined on this bracket.

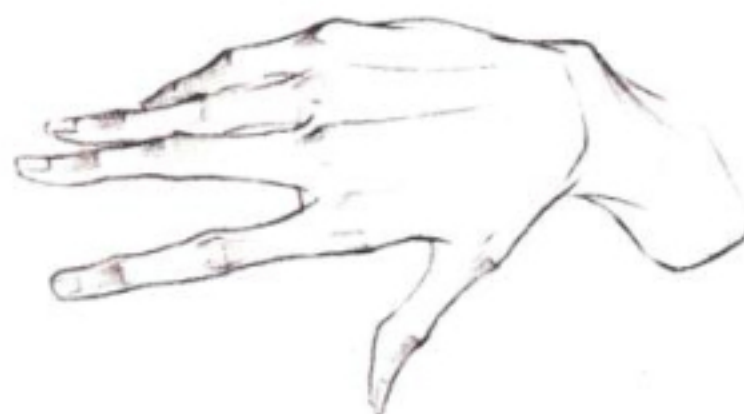
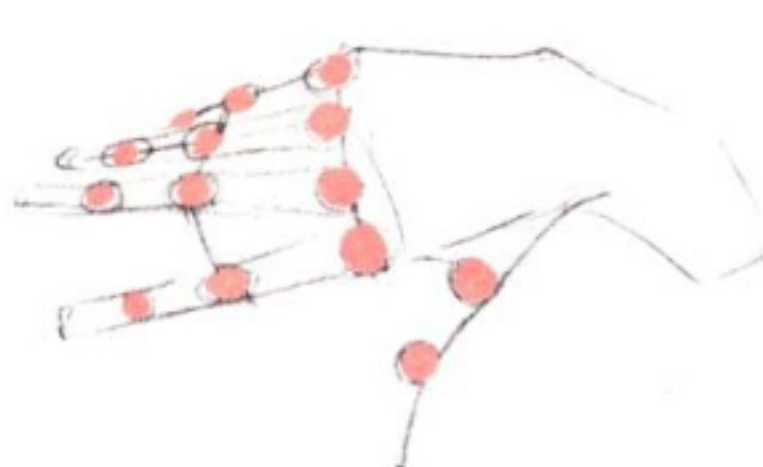
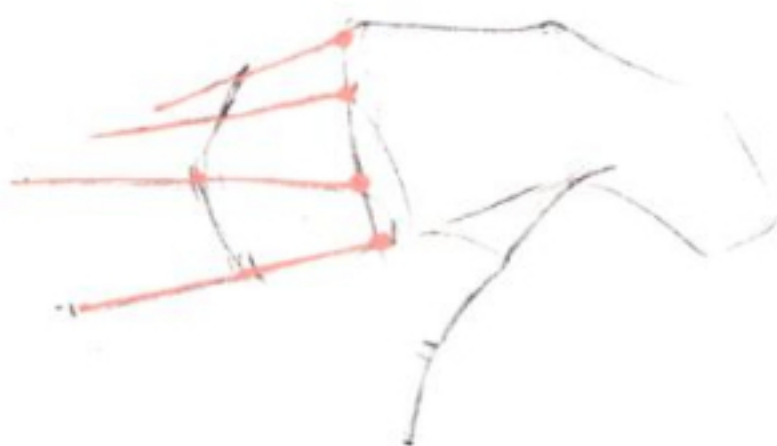
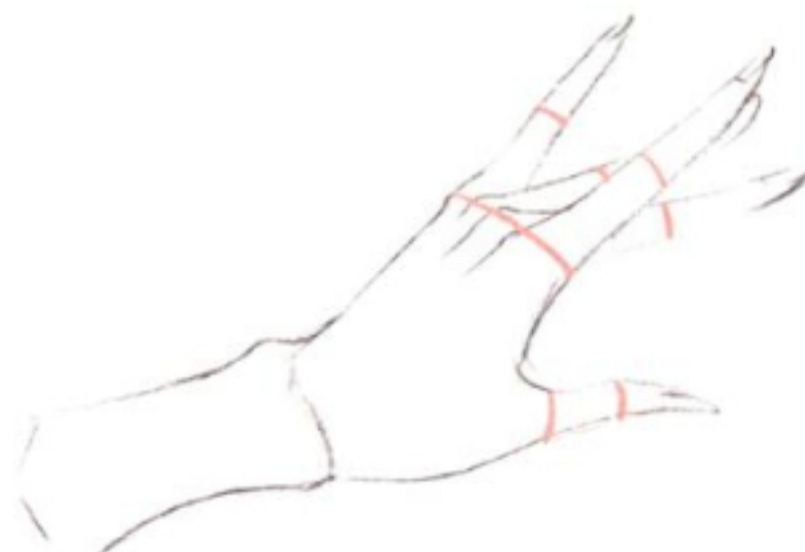


It takes a lot of practice to master the drawing method of both hands. We can try to do "hundred-hand exercises" according to different needs. We can practice expressing the relationship between the hands first, and in this process we can focus on expressing the three-dimensional sense of the palm and fingers.



10

Different forms of hands



Master the drawing of the bracket of the hand to
After a certain level, we can try the opponent
Refers to beautification. Different starting methods will
Produce different drawing results, some fingers
The plane relationship presented in a particular situation is more
It looks good, we can do it when we start,
Generalize this plane relationship Manage,
and then divide the fingers in the shape range
Joints, and finally refine the various parts of the hand.

First, some finger joints are very beautiful,
We can also use no for finger joints. The same starting
method, and then turn off each finger The position of
the section and the state of performance are carried out
Refine the processing so that you can draw different
Performance of the finger.

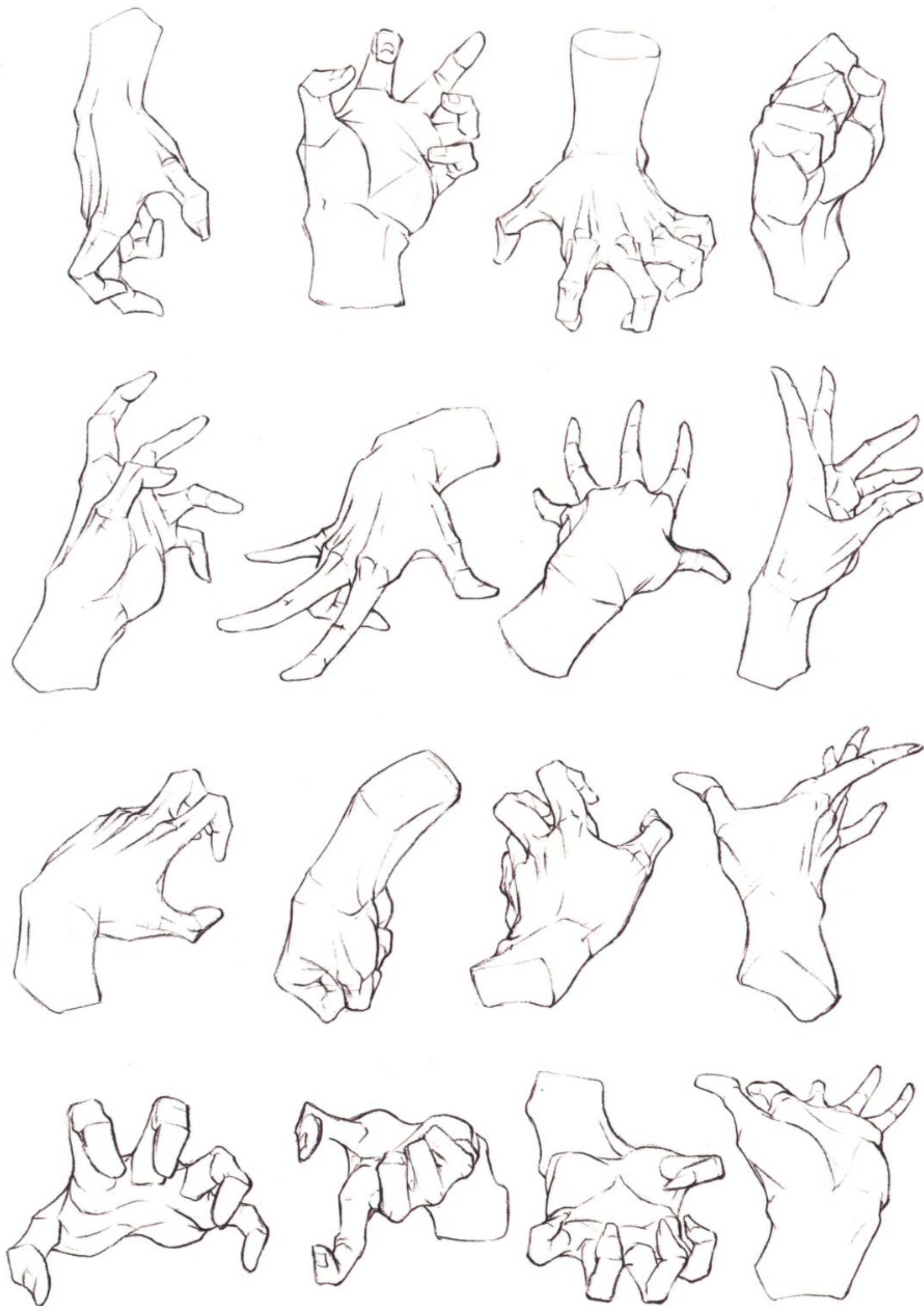




We can draw different fingers referring to the picture above.



We can also refer to the above ancient gestures to practice drawing on fingers.



In addition, we can also refer to the figure above to practice giving powerful fingers.

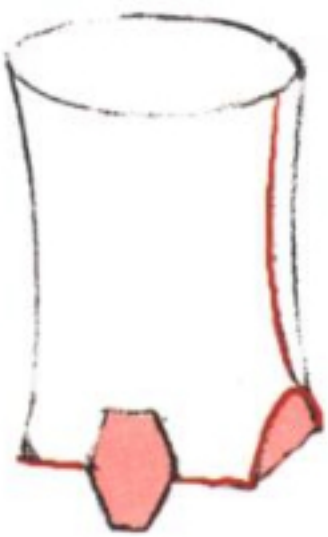
There are many ways to draw hands. When we master the relevant knowledge, we can draw the fingers we want to express.

11

Dismantling of the structure of the foot

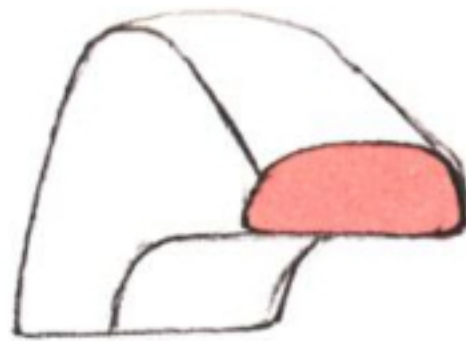
We can disassemble the structure of the foot into five parts: foot, heel, sole, foot Number and toe.

The toes are not as flexible as the fingers. We should focus on understanding the three-dimensional relationship of the feet. Position, draw the perspective of the feet at all angles.



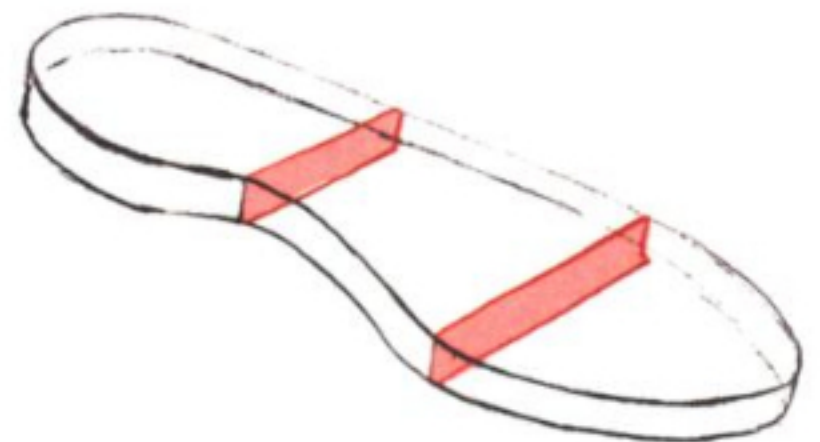
Foot lesson

The foot joint is the connection between the calf and the foot.



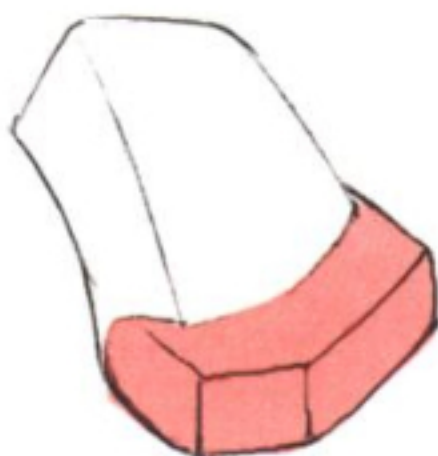
heel

Whether the perspective of the heel is drawn accurately will directly affect the perspective of the foot. It depends on whether the drawing is accurate.



Soles of the feet

Dividing the soles of the feet can facilitate subsequent shaping of the feet.



Arch of the foot

The arch of the foot is the key shaping part of the foot.



foot 脚趾

When making toes, you need to draw the perspective relationship of the toes clearly.



12

The proportional relationship of the feet

◆ Drawing steps on the side of the foot

01

Divide the straight line representing the soles of the feet equally.



02

Draw a square body at the end.



03

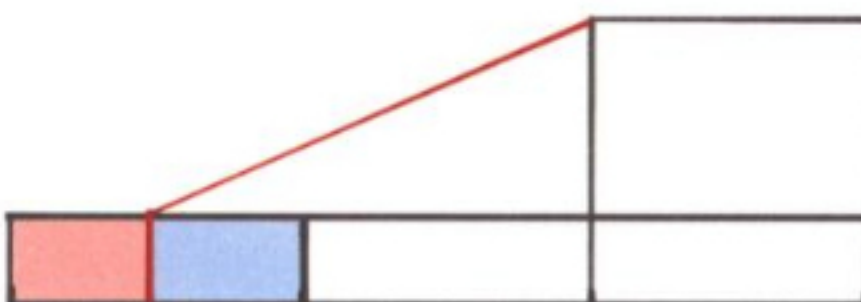
On the basis of this, the thickness of the soles of the feet is increased, and the increased thickness is roughly four-quarters of the thickness of the square body.

One of them.



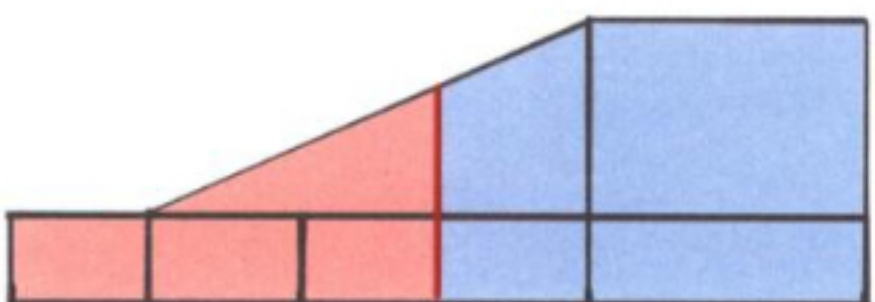
04

Divide the front end in two, and connect the two points to the square body.



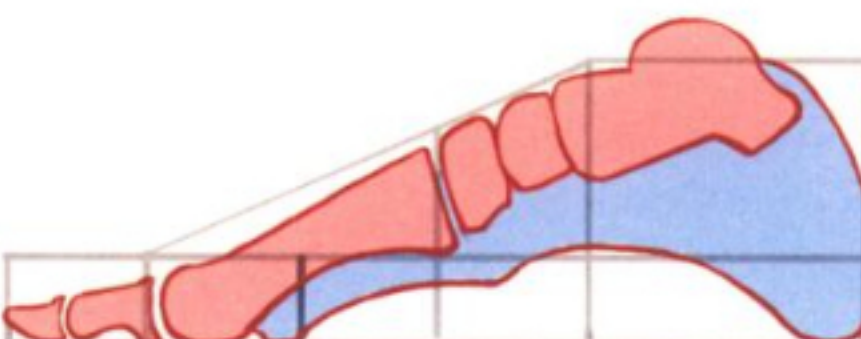
05

Bisect the soles of the feet and connect the slashes above with the semicircles, so that the foundation on the side of the feet. The bracket is drawn.



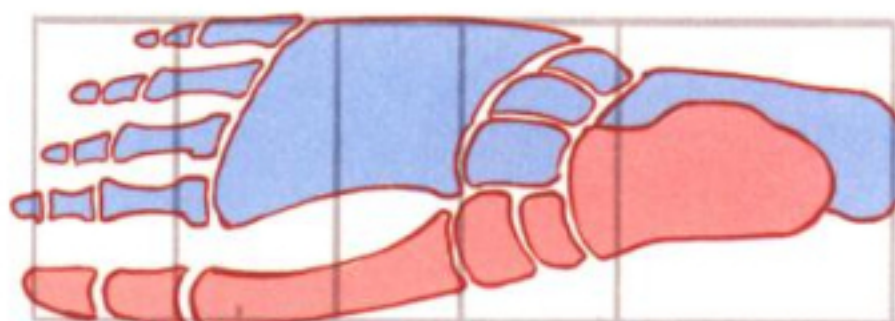
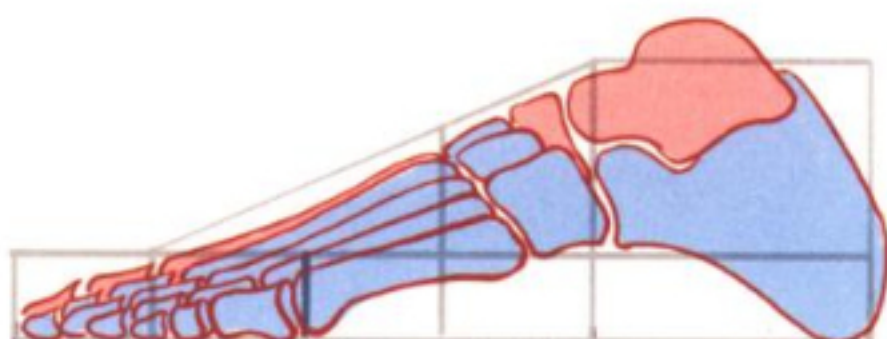
06

With such a basic bracket, it is easier for us to find these bone coins when we draw foot bone coins. The corresponding position.



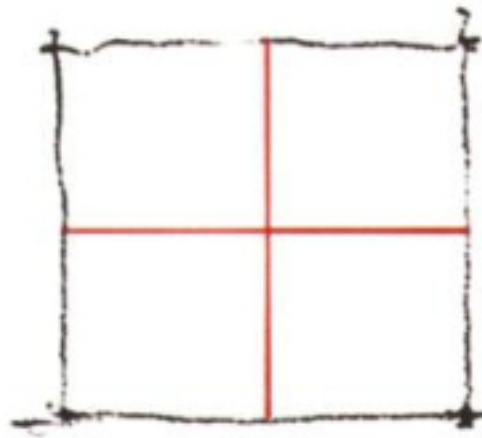
07

The ratio of the feet is not absolute, but we can better grasp it by mastering the general law of proportions. The basic form of holding the entire foot.



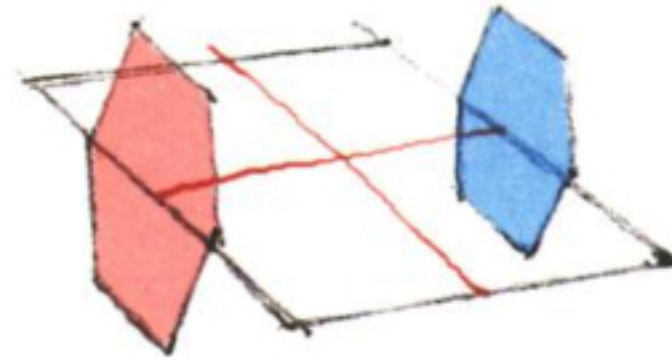
13

Structure of foot class



01

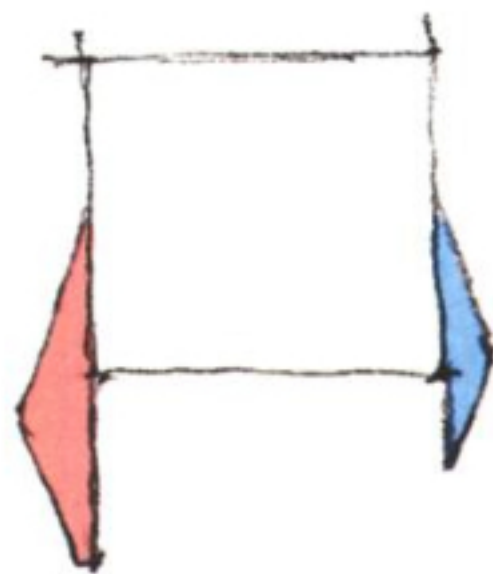
The mold cross-section of the foot can be regarded as a square.



02

Flatten this square and add two bone candies on the left and right sides.

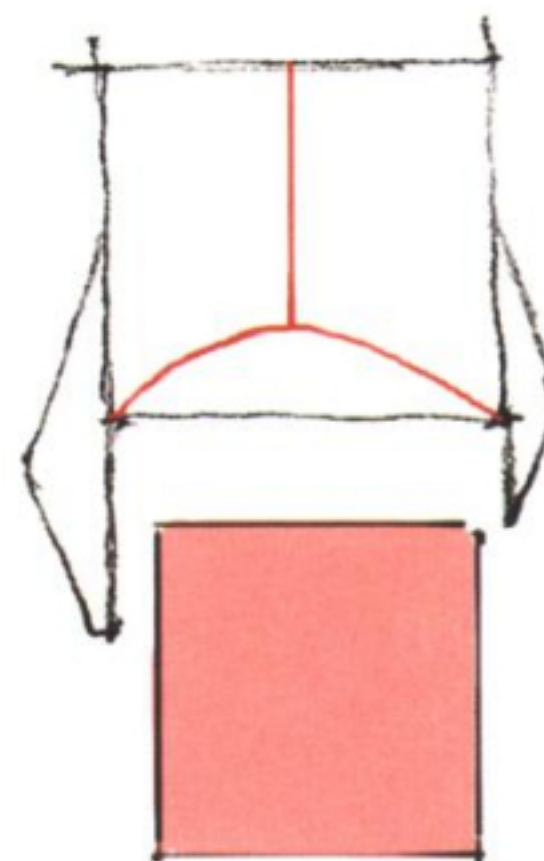
The protruding surface.



03

From the front, the protruding surface of the outer bone coin is higher than that of the inner bone coin.

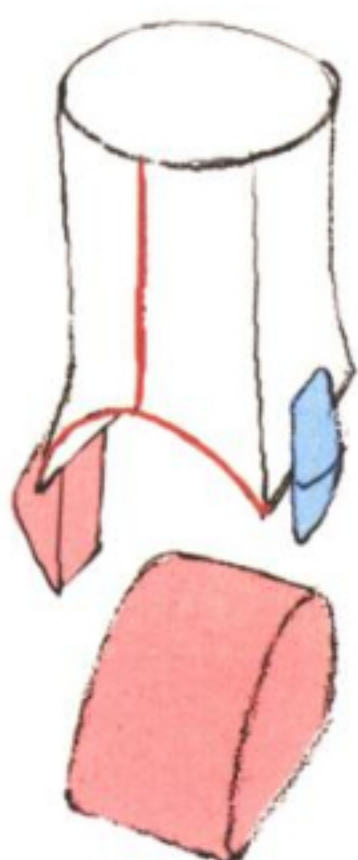
The face is high.



04

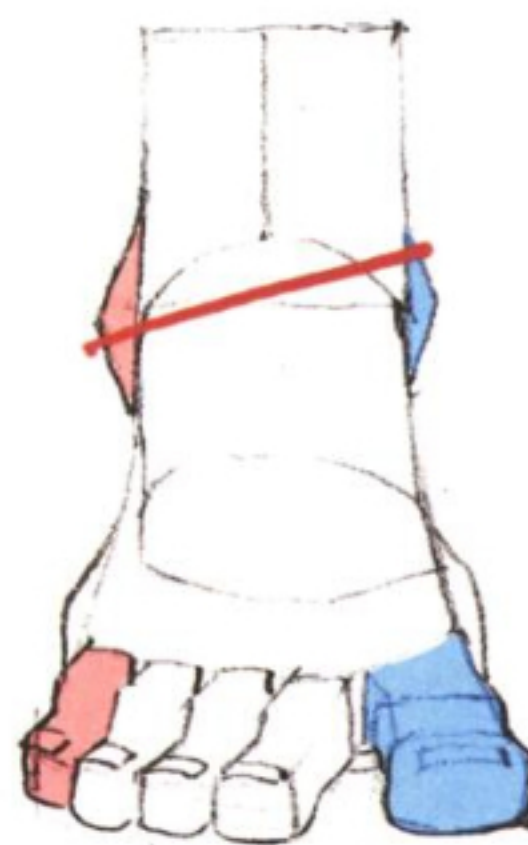
The foot is like a clip that clamps the starting point of the foot.





05

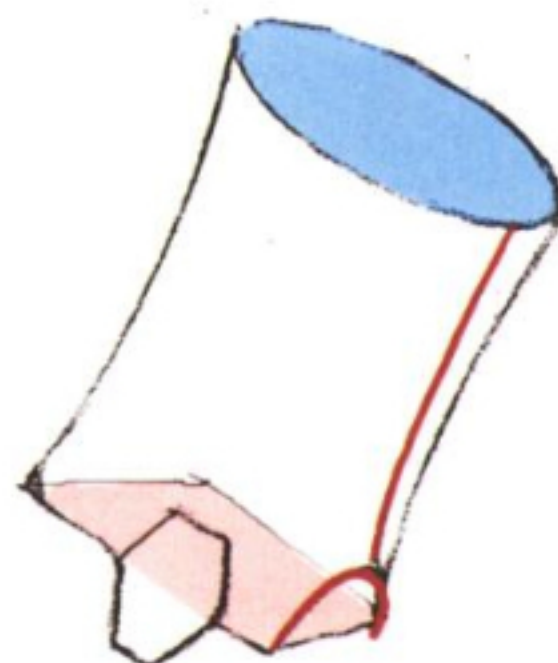
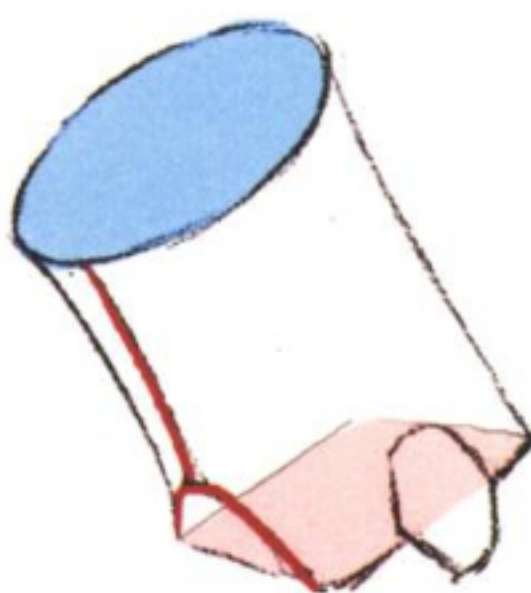
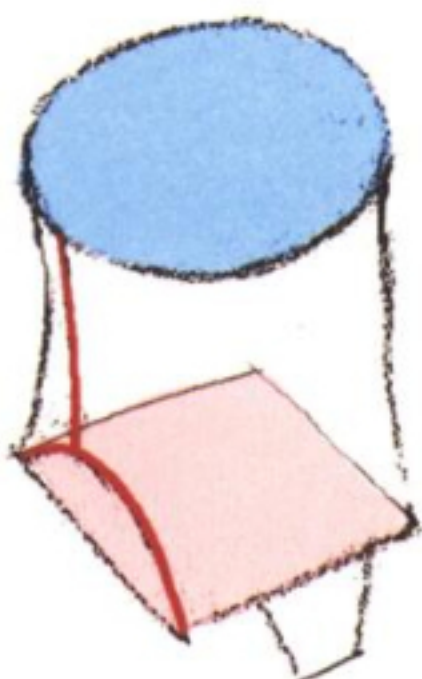
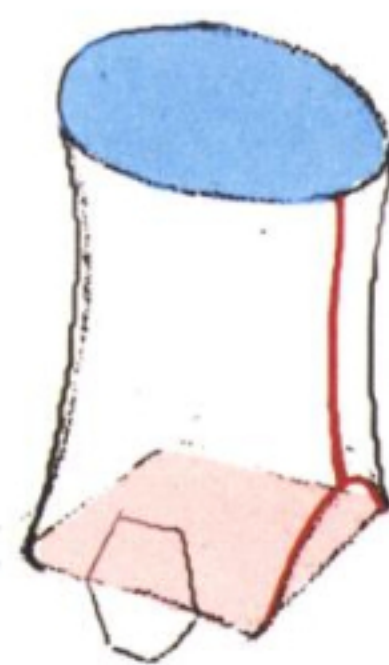
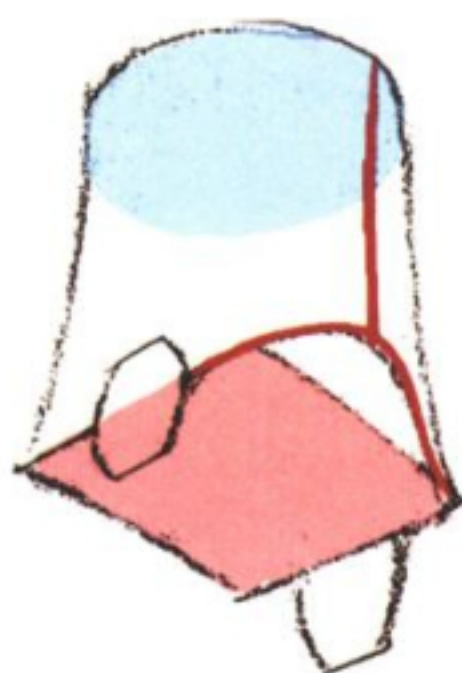
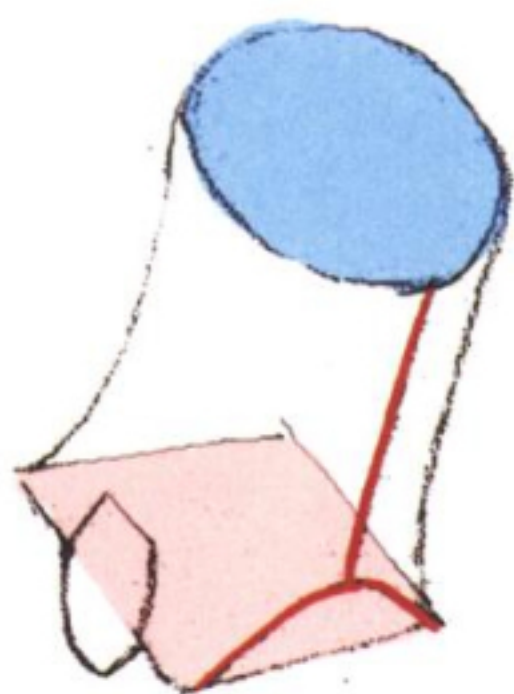
From another perspective, it is more convenient for us to understand the three-dimensional relationship between the two.



06

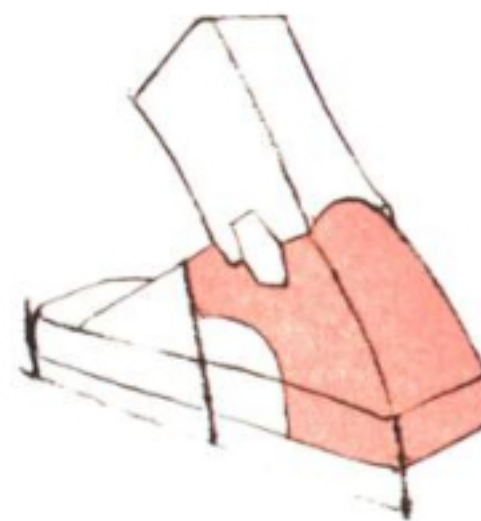
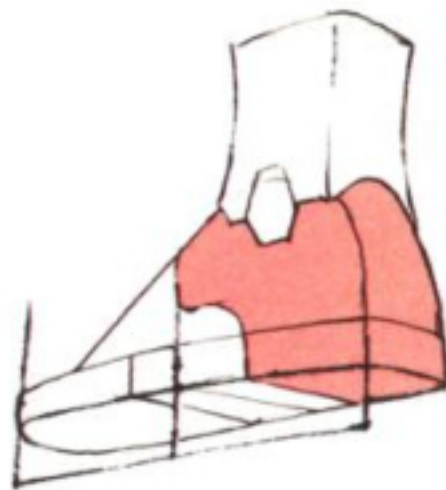
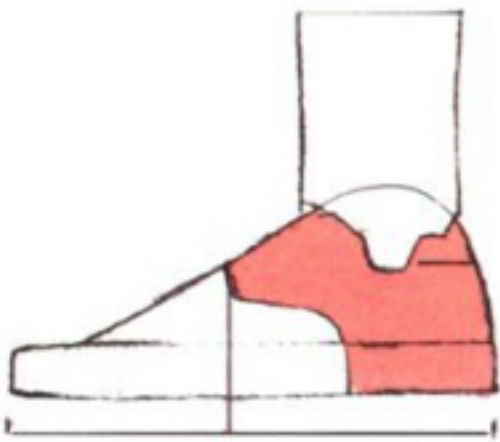
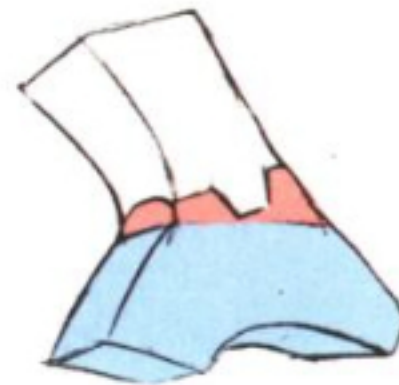
Whether the foot lesson is drawn accurately determines whether we can draw the structure of the foot well.

In order to better draw the structure of the feet, we can use the following structure diagram to practice drawing the perspective state of the feet from all angles.



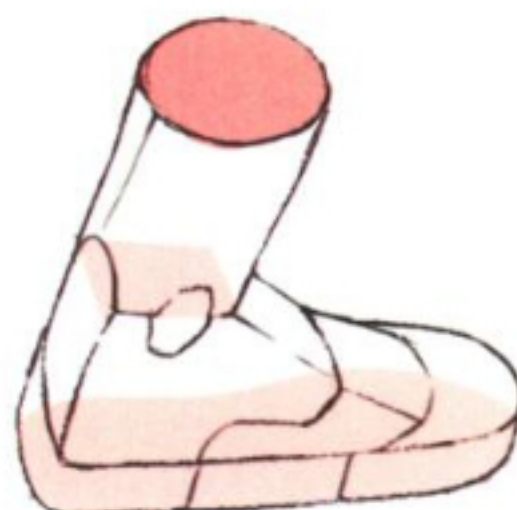
14

Structural points of the foot



Have a certain three-dimensional recognition of stepping on your feet. After knowing it, we can build on this basis. For the drawing of the heel, pay attention to the drawing. The three-dimensional relationship of the heel.

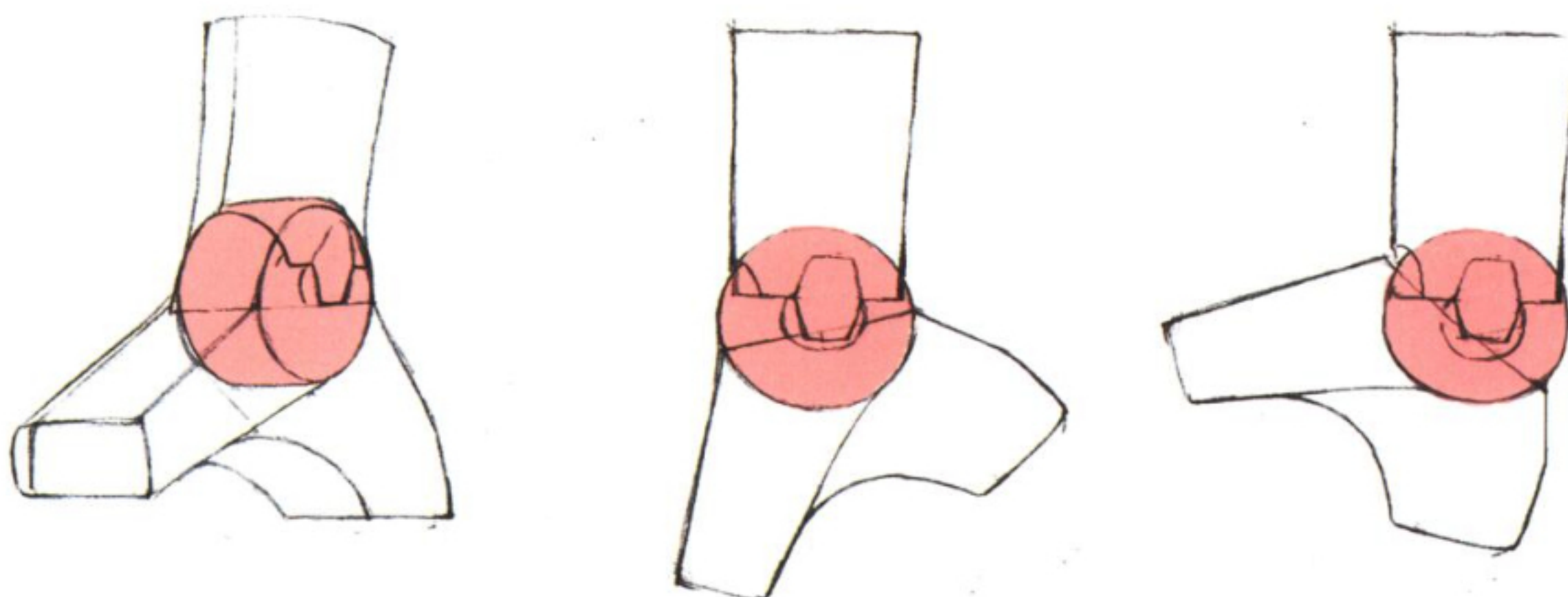
From the side, the proportion of the heel is off. The system is roughly as shown in the picture on the left: the length of the heel. The degree accounts for roughly two-thirds of the length of the entire foot surface. One of them. Use this proportional relationship. Master the perspective of the heel from all angles. Let's compare the perspective relationship of the foot control to that of the foot control. Relatively simple.



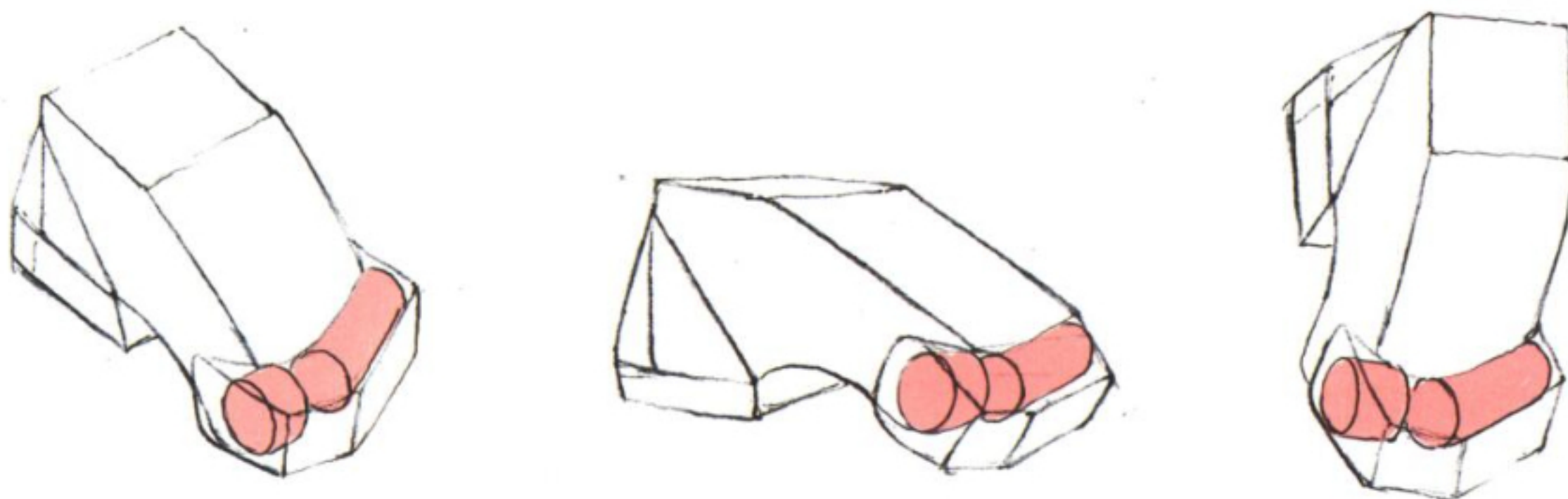
To control the perspective relationship of the feet, we can pay attention to the calves and ankles. The perspective relationship between the three sides of the soles of the feet, put. The perspective relationship of these three aspects is manifested in position, it will be relatively simple to portray the feet.



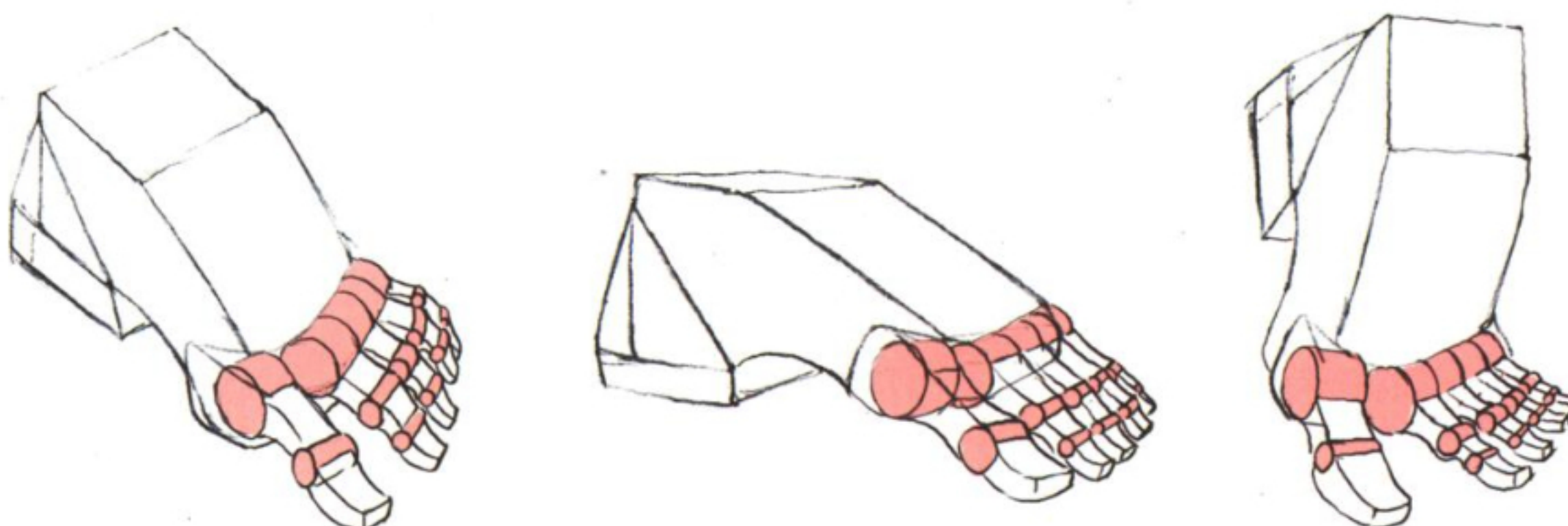
When moving, there are not many joints that move on the feet, which are mainly concentrated in the following three parts.



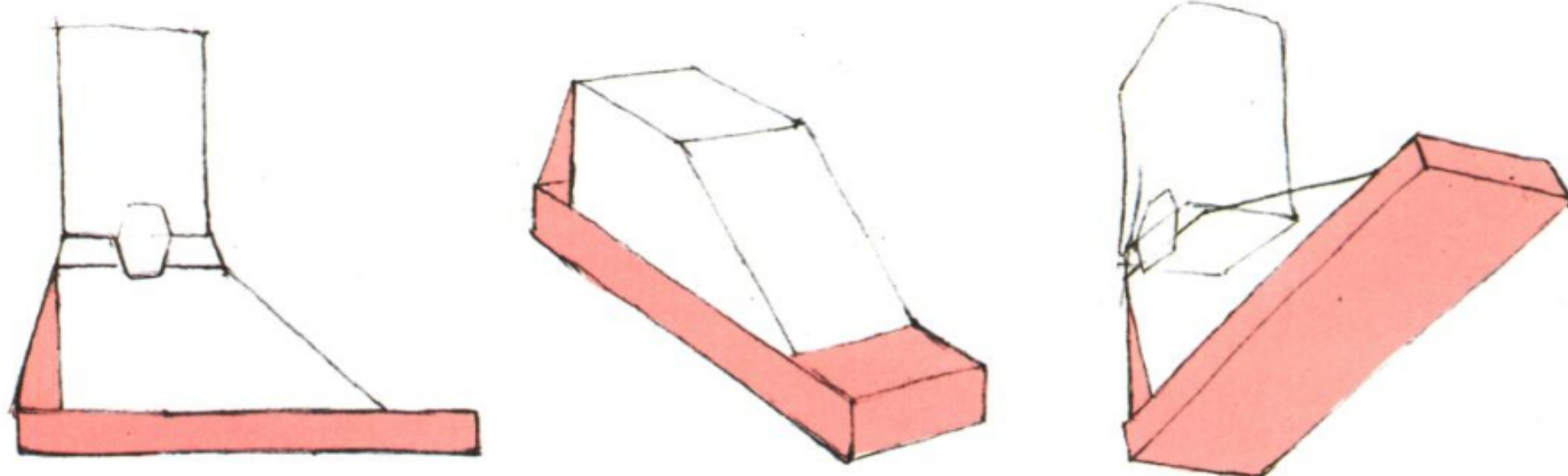
Foot class. We can think of the joints of the feet as cylindrical gears, and the movement of the feet needs to rely on these joints.



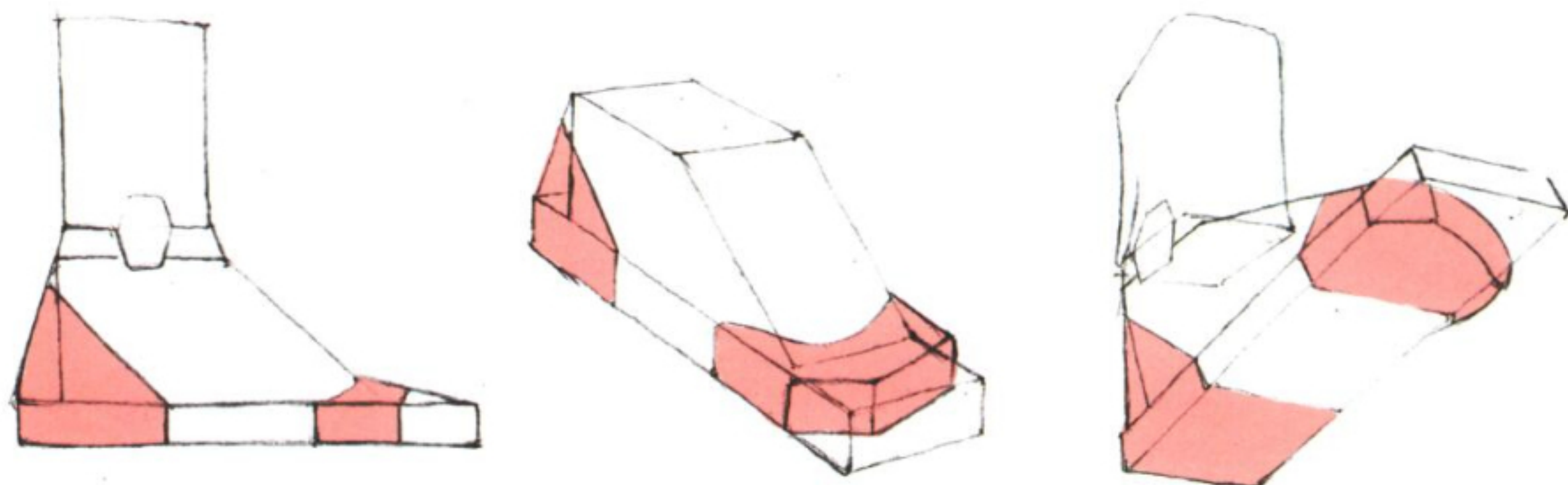
At the starting point of the toe. We can divide the starting points of the big fingers and the remaining four toes, so that we can generalize when drawing the feet.



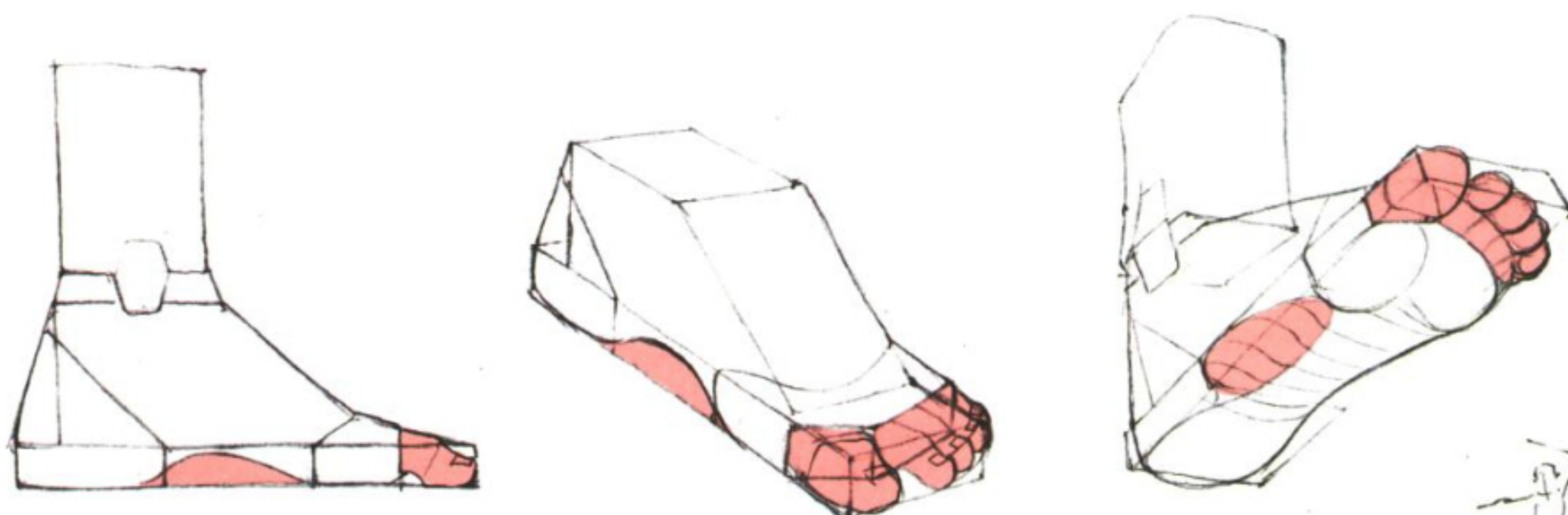
At the toe. The big toe has only two joints, and the other four toes have three joints, but these four toes change very little when they are active, so when we draw it can be generalized.



•When we have a certain understanding of the joints of the feet, we can try to perform a simple geometric treatment of the feet, and first grasp the perspective state of the cuboid representing the soles of the feet at all angles.



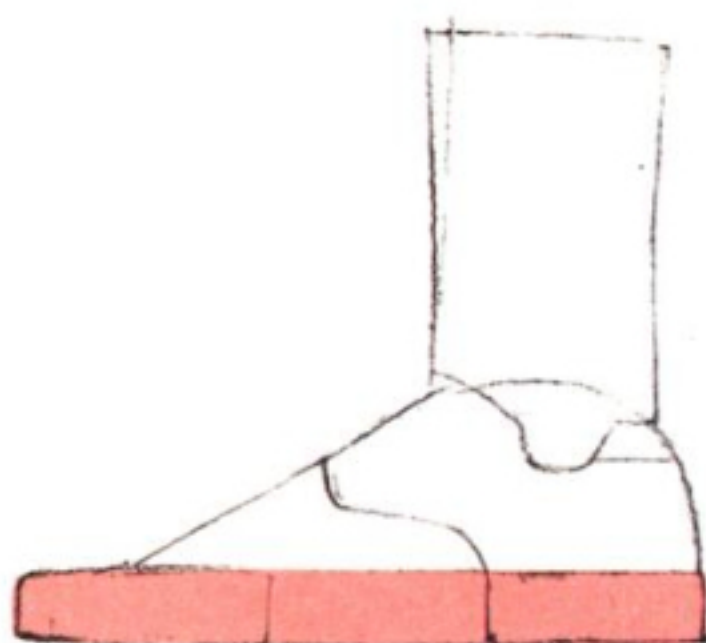
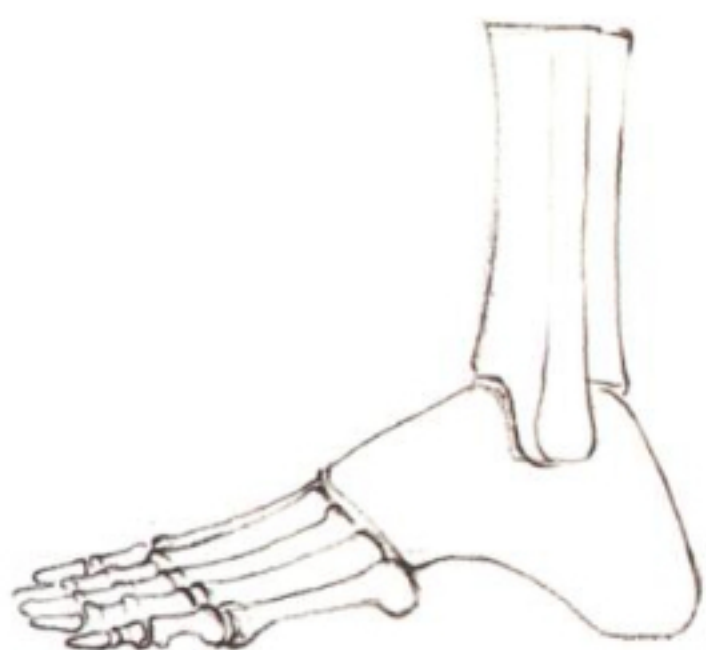
✎On the basis of the above geometry, find the starting areas of the heel and toe respectively, and perform simple geometric processing of these two places.



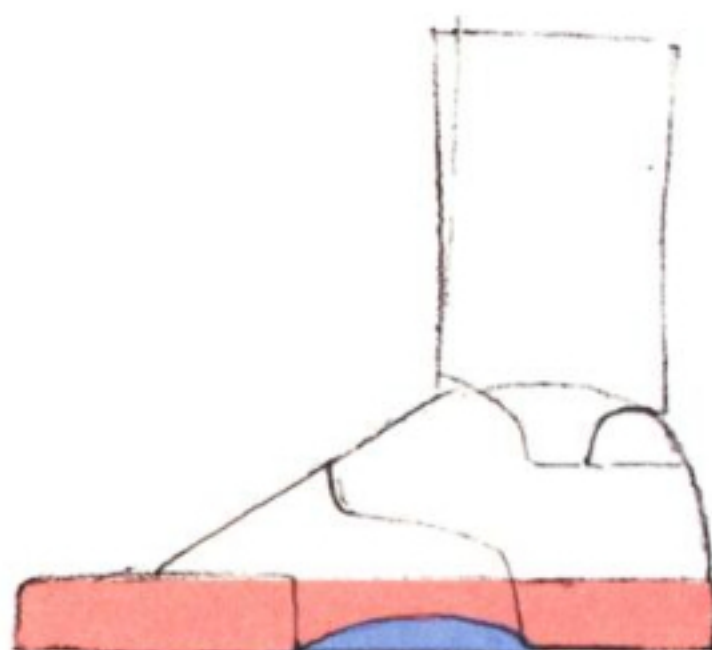
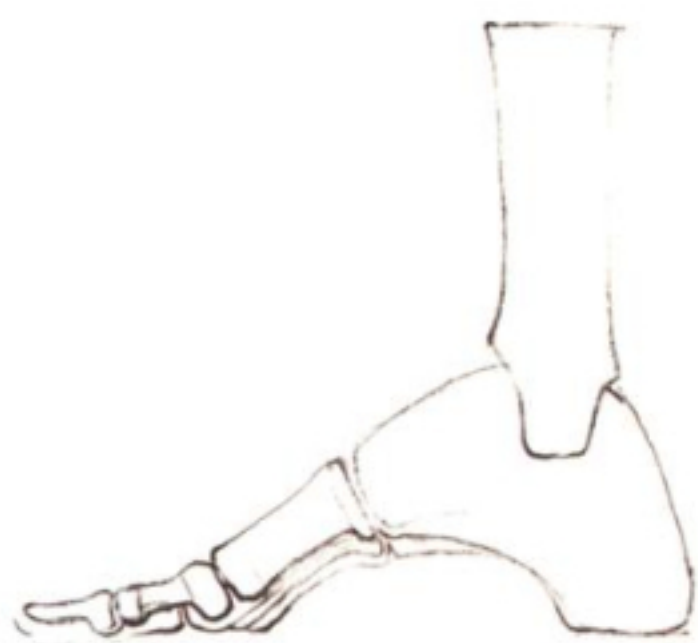
✎Finally, find the depression of the foot number and the area where the toes are distributed to characterize, and you can quickly draw the basic shape of the foot.



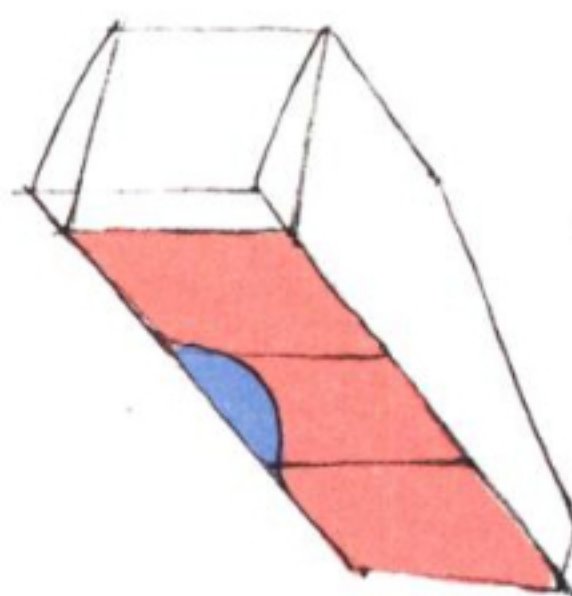
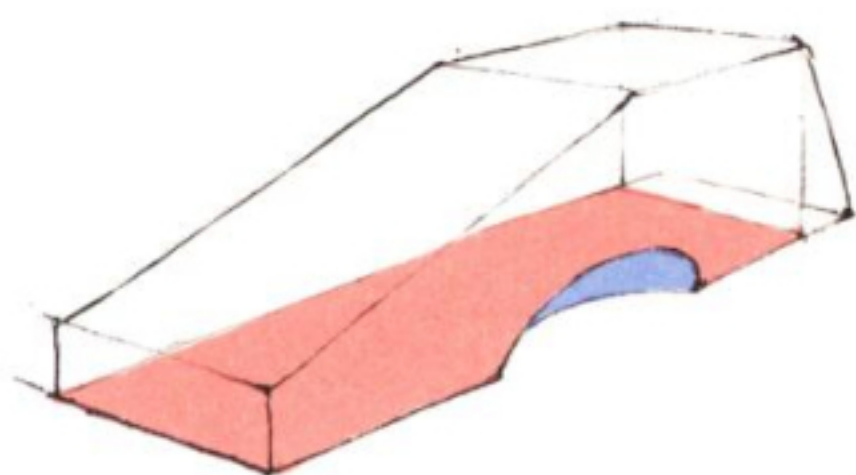
When we draw our feet, we should pay attention to the structural changes in the soles of the feet.



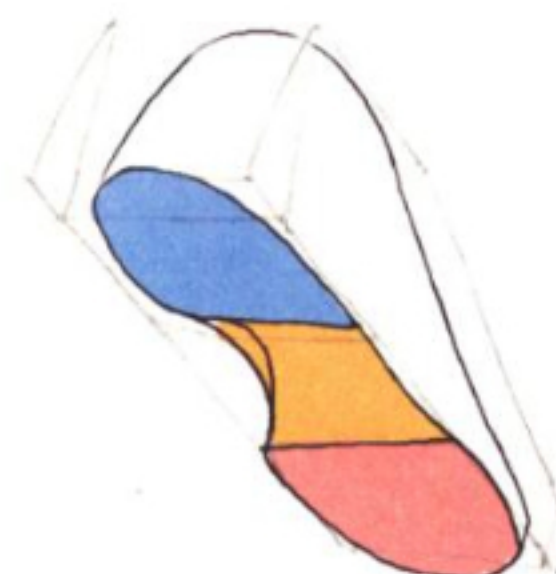
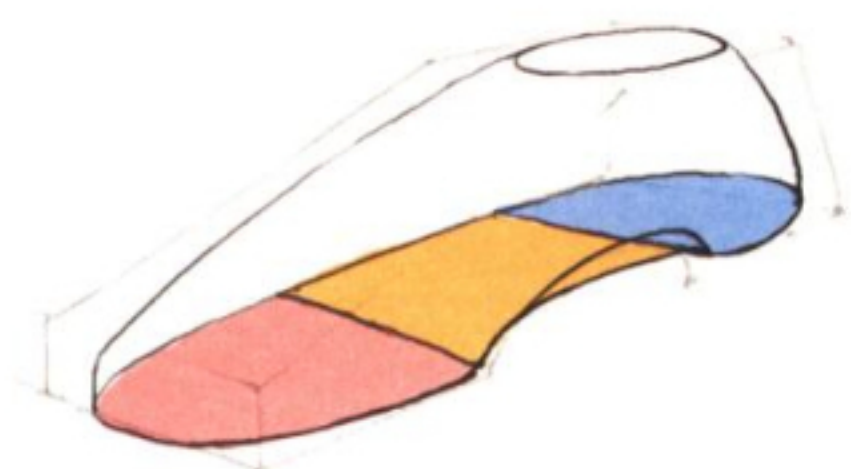
Viewed from the outside, the soles of the feet are relatively flat.



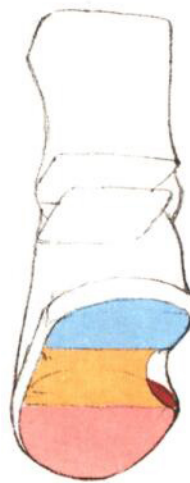
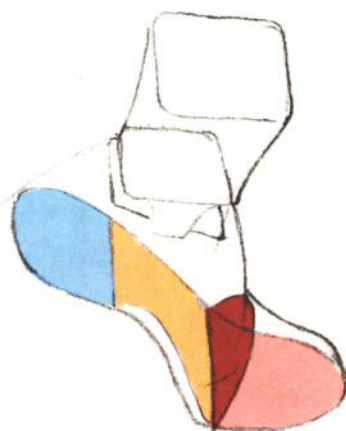
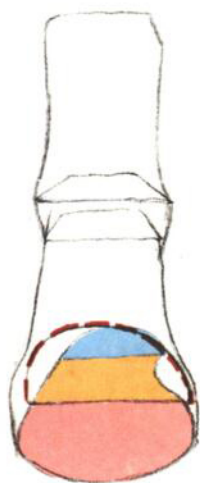
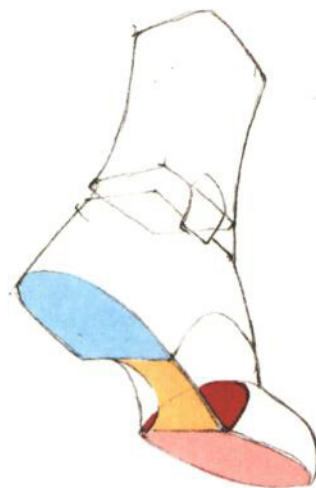
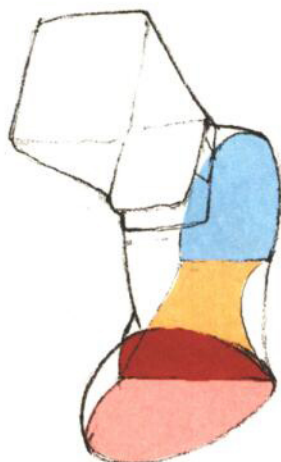
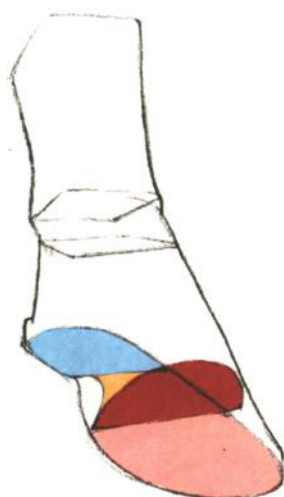
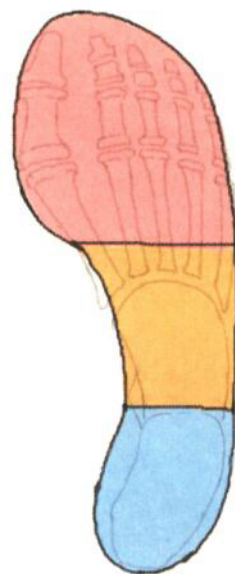
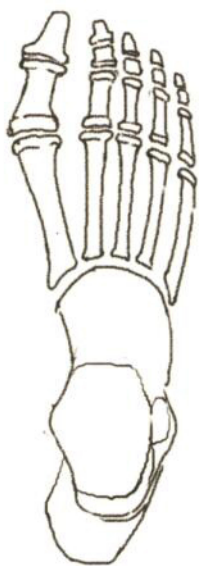
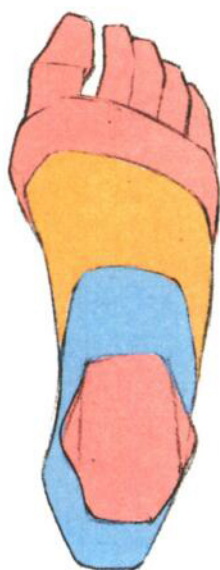
The arched state of the arch of the foot can only be seen from the inside.



We can think of the foot as a trapezoidal structure, Dig out an arched area in the center below.



In order to better represent this area, we can To simply divide the soles of the feet in three equal parts.

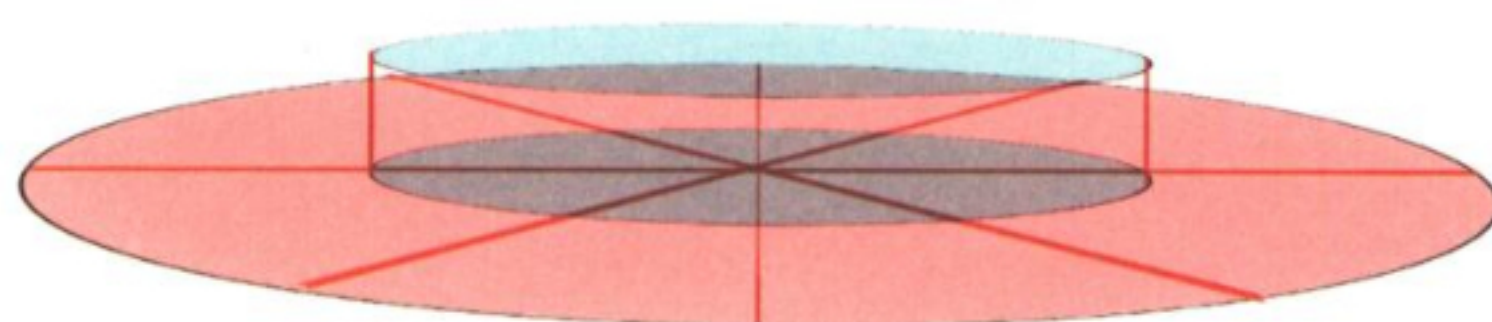


Dividing the bottom of the foot into three parts can facilitate us to simplify the structure of the foot, and on this basis, the arch of the foot can be described to help us better draw the movement state of the foot.

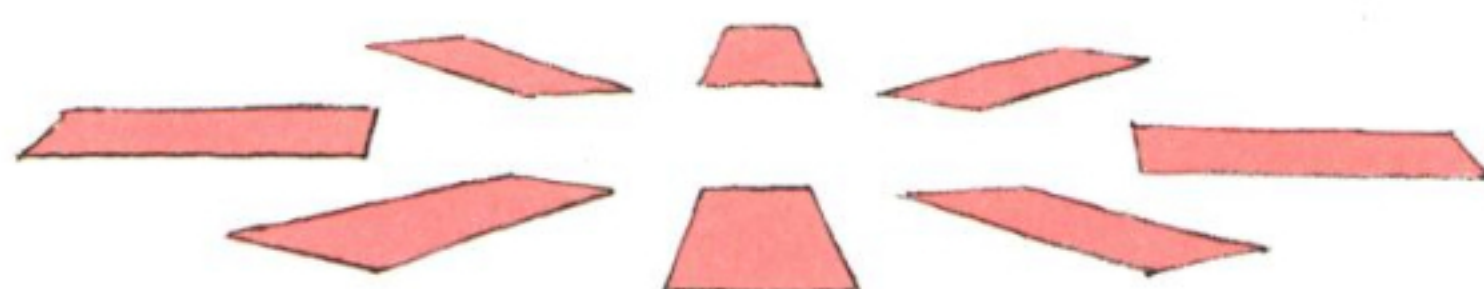


15

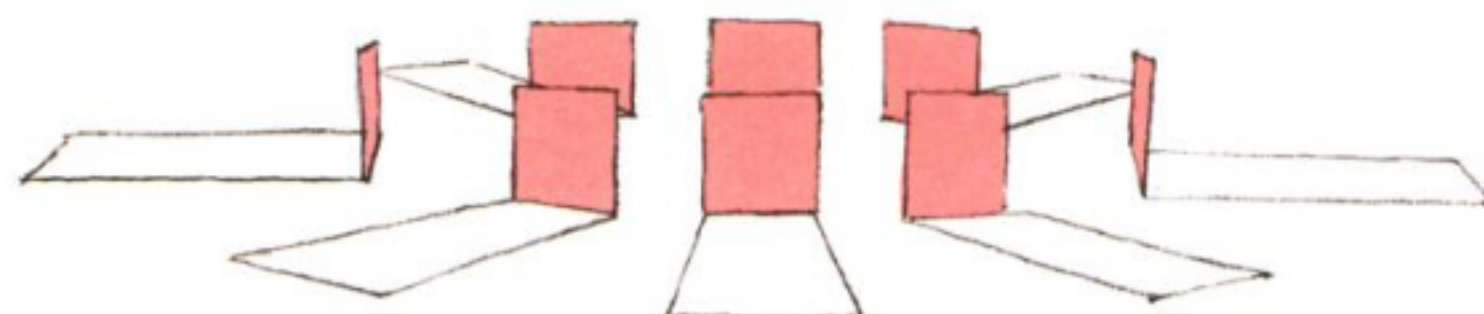
The spatial relationship between the foot and the ground



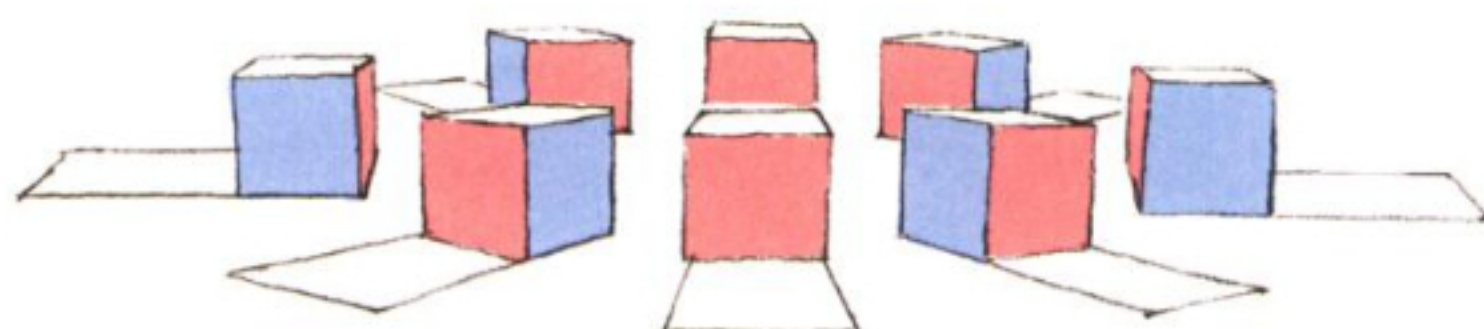
We can simply put the space between the feet and the ground. The relationship is understood as the perspective relationship of the geometry shown in the figure on the left. First draw a circle and draw one in the center of the circle. cylinder.



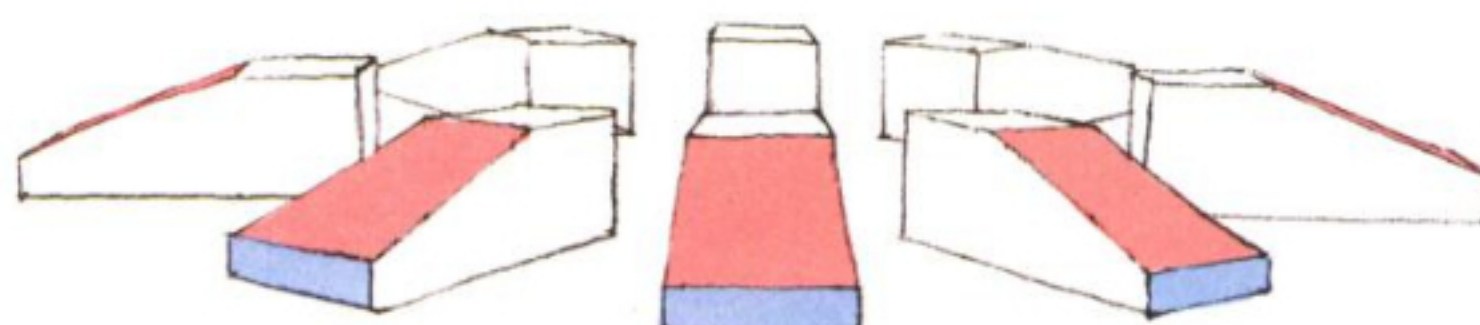
Find the perspective relationship between the soles of the feet in different orientations, Draw a perspective surface.



Shape the height of the heel on the perspective surface.



Based on the height of the heel, increase the thickness.



Finally, add the inclined surface of the instep and draw the toes. The thickness of the ladder can be obtained one by one with different orientations. Shape structure.

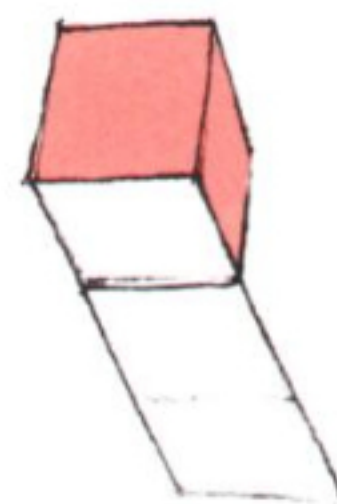
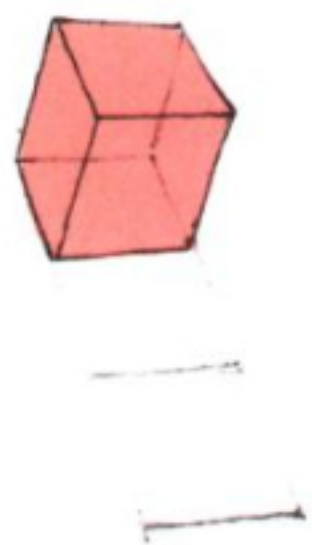
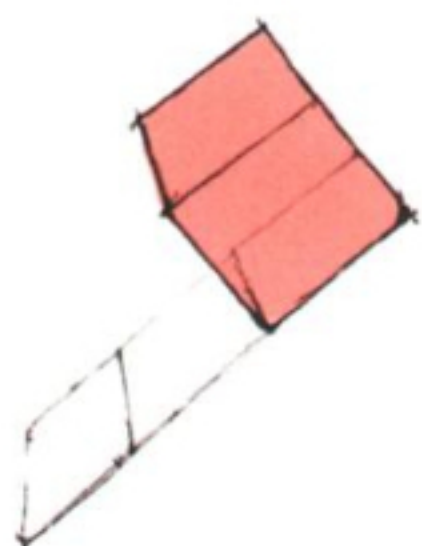
16

Foot drawing steps



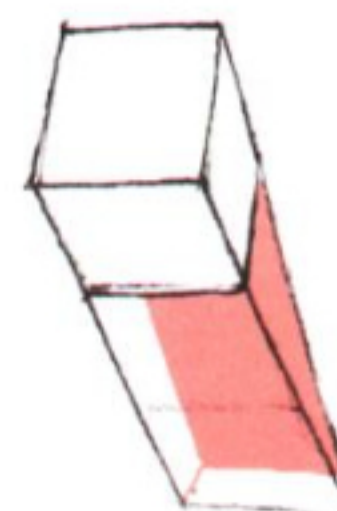
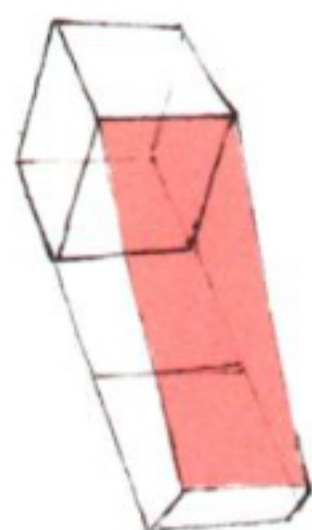
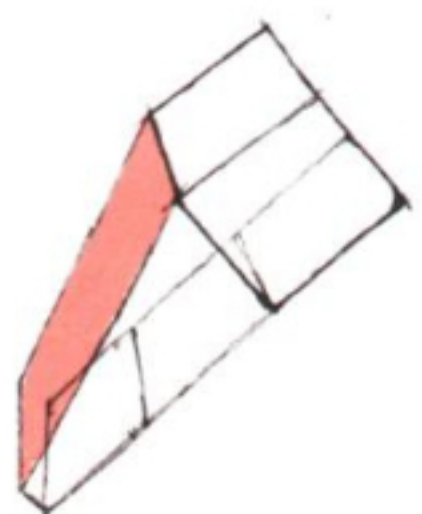
01

We connect the knowledge we have learned in series, and first determine the penetration of the soles of the feet.
Depending on the situation, divide the soles of the feet equally.



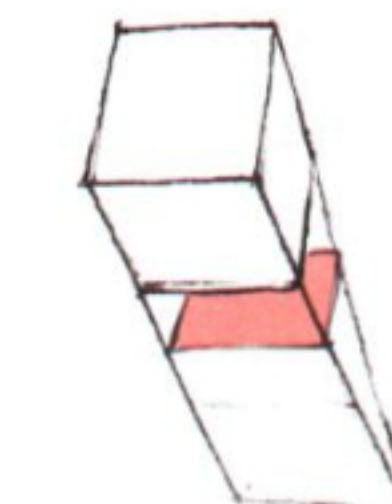
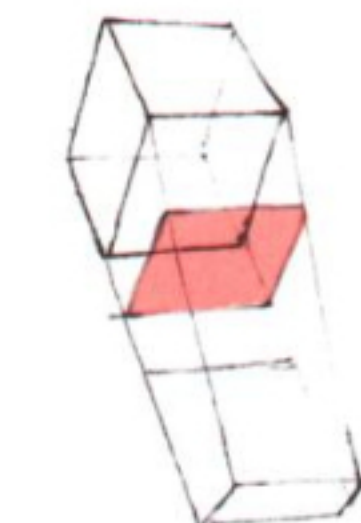
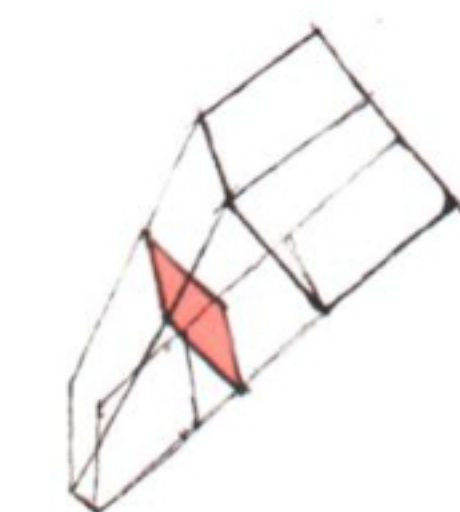
02

Shape a square body at the end to determine the perspective of the heel status.



03

Then shape the thickness of the toe and connect the upper end with the heel.
Connect the dots to draw a trapezoidal structure.



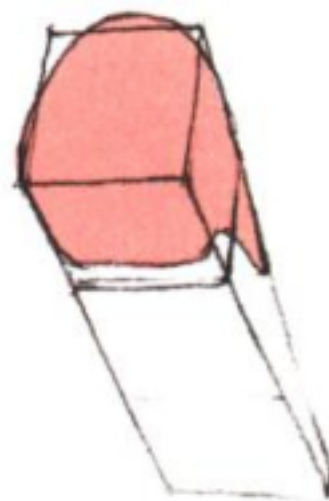
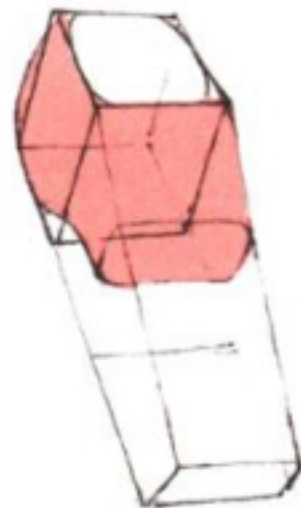
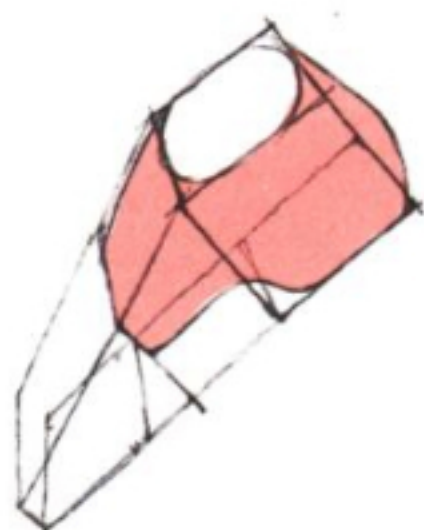
04

Find and mark a cross-section at one-half of the soles of the feet.



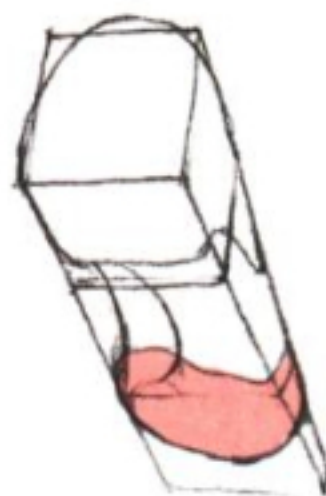
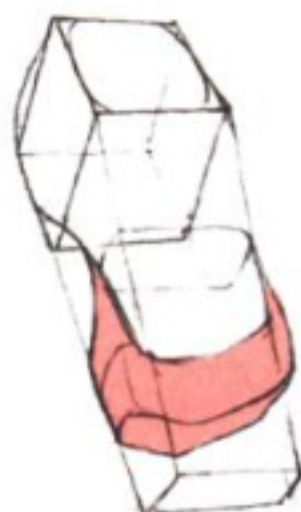
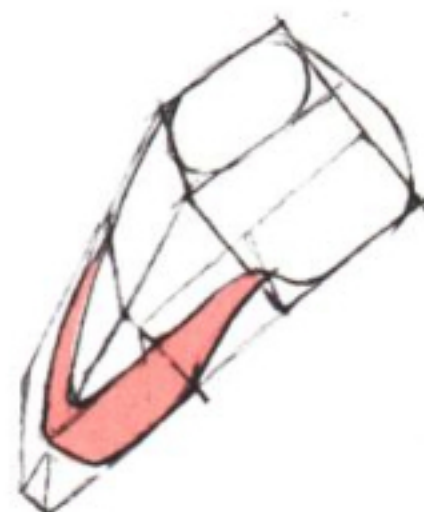
17

Foot drawing points



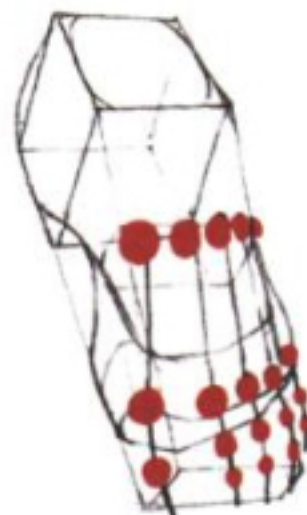
01

With the cross-section as a reference, the heel is detailed shape.



02

Mark the area where the toe starts.



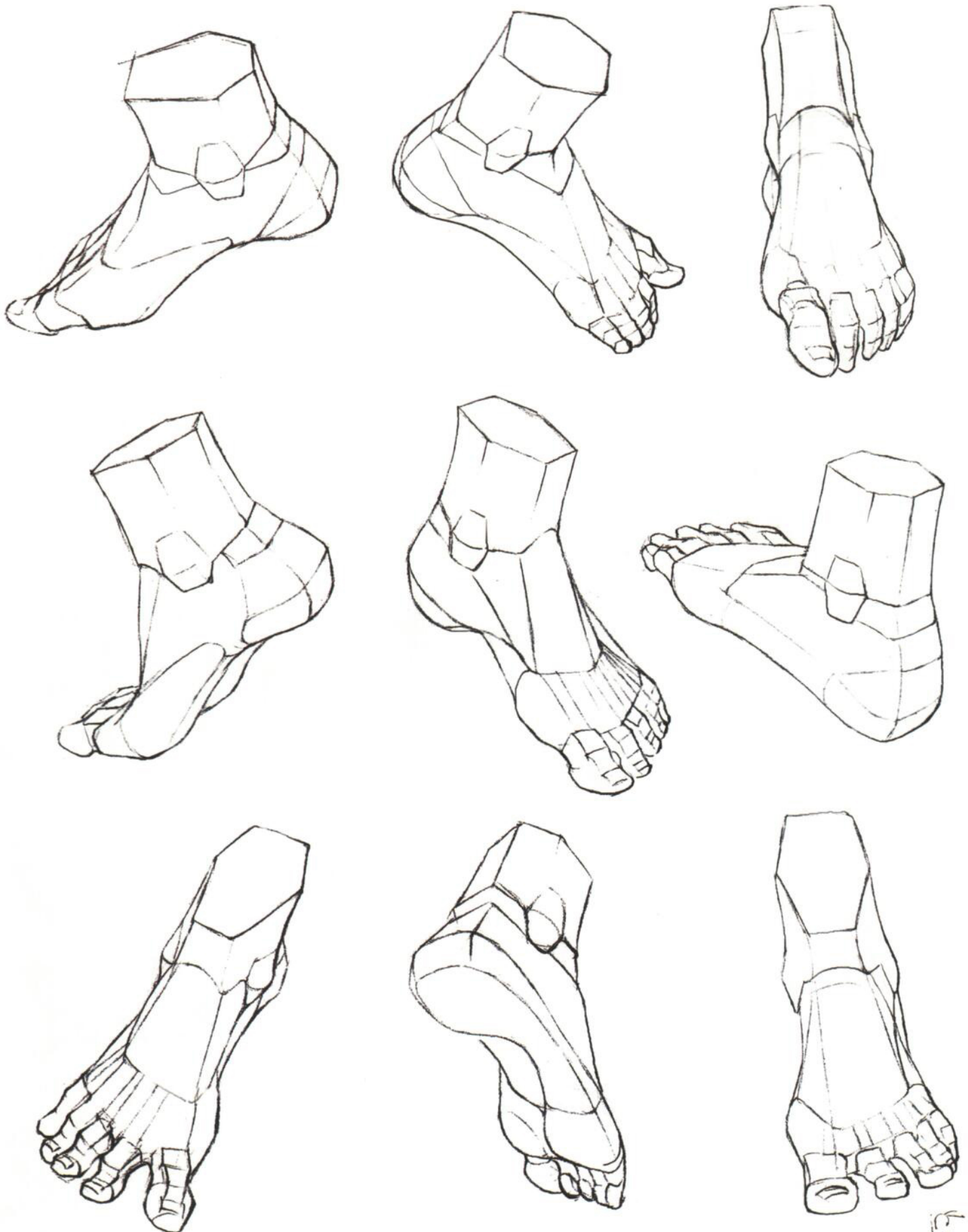
03

In order to better shape the foot address, we divide it by points and lines
Out of the position of each toe.



04

On the basis of the above geometric structure, then the entire foot
After trimming the contour and structure, you can get different orientations.
The feet.



According to the above steps, we can practice drawing multi-angle feet.



18

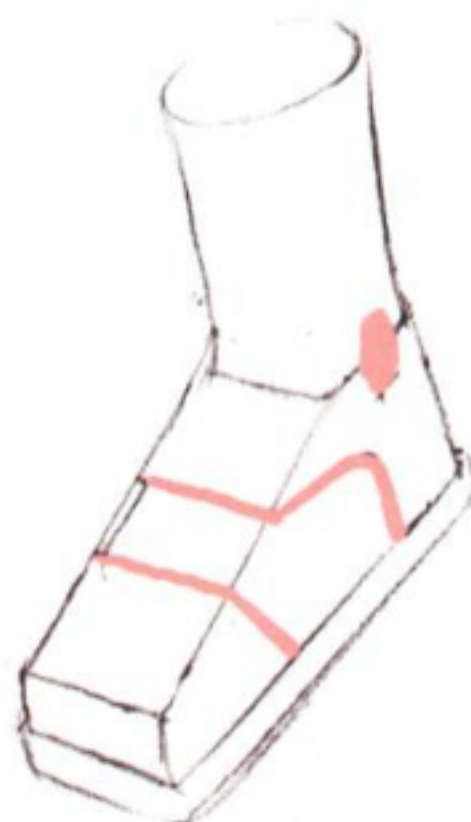
Shoe drawing practice

◆ Steps to draw shoes on the structure of the feet



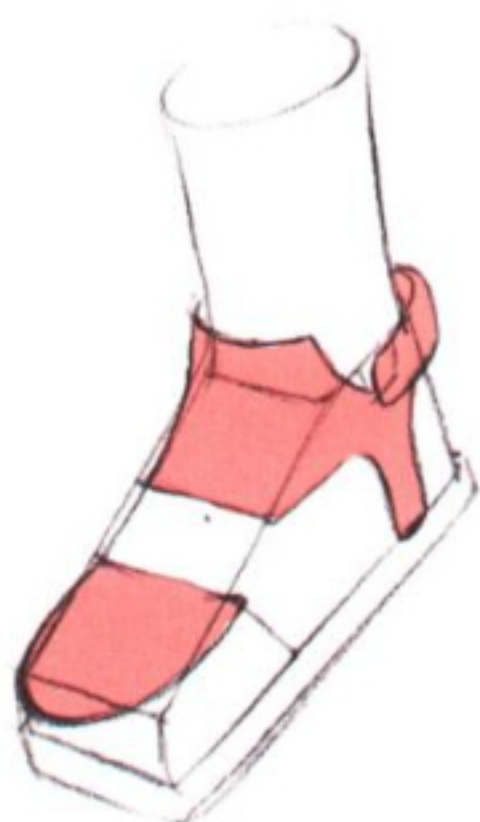
01

Drawing shoes does not require detailed characterization of the feet, So we can use simple feet first The geometry is summarized.



02

Mark the area where the ankle and heel turn.



03

Draw the corresponding shoes in each position Structural design.



04

Generalize the structure of the sole, Refine the upper.



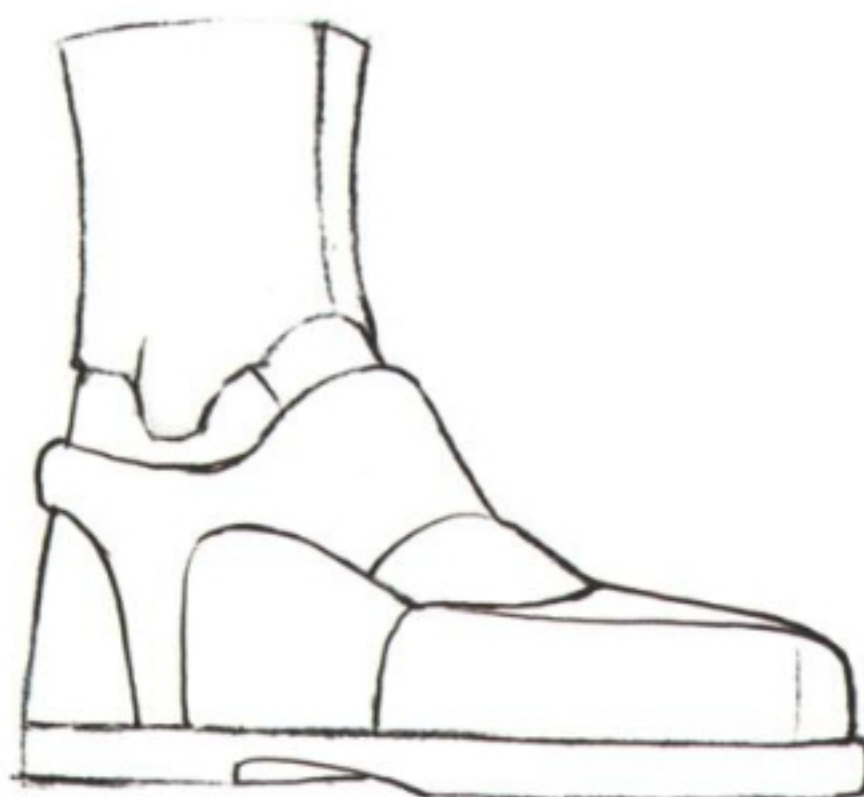
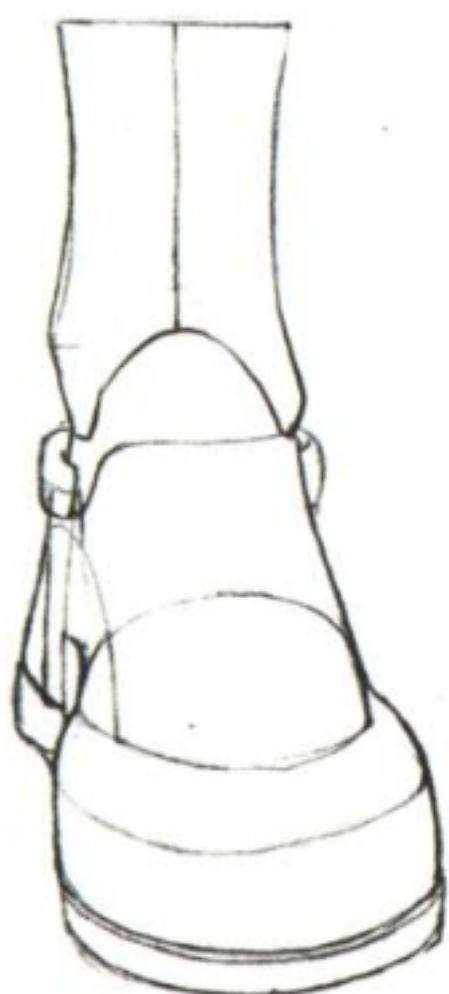
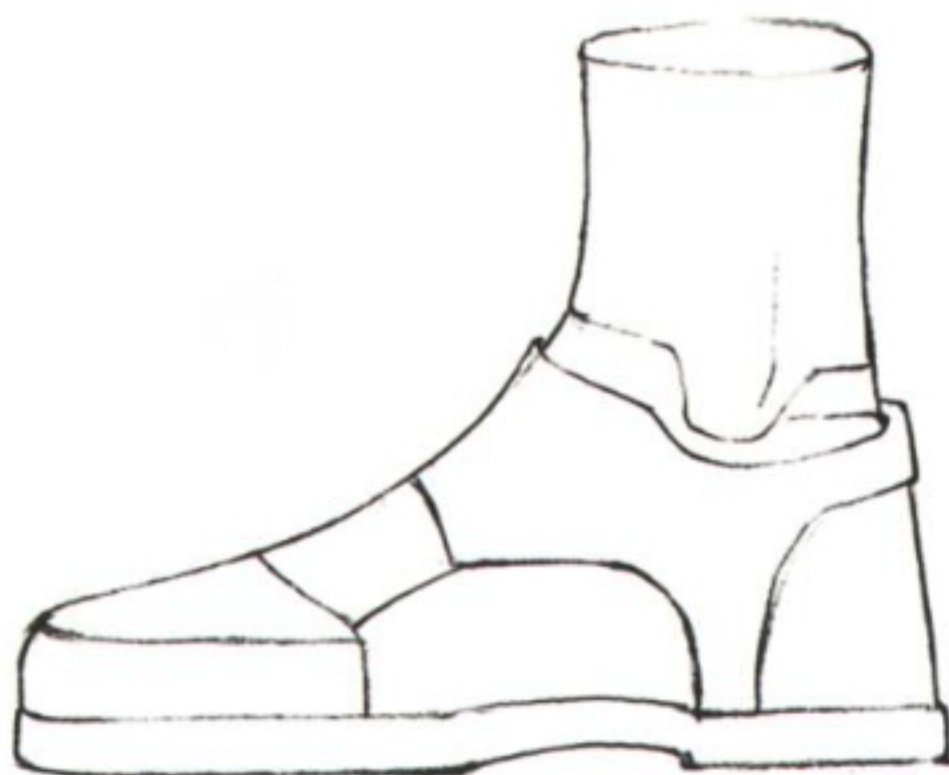
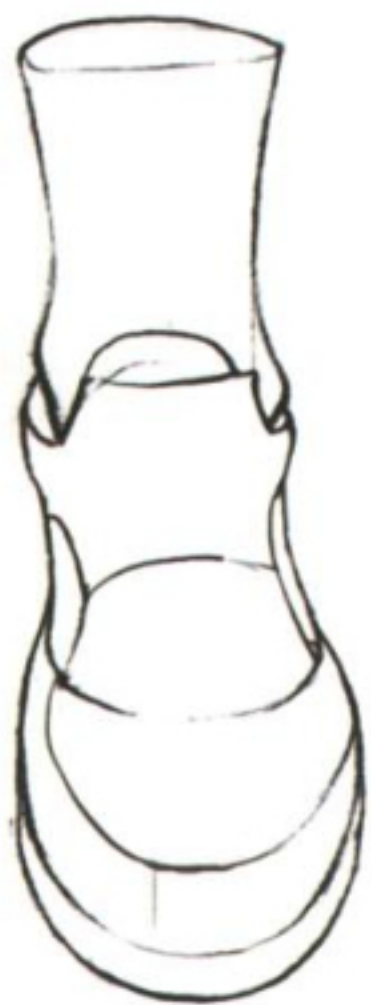
05

The arch of the foot is shown in the above structure Arcuate loneliness.



06

When the feet are moving, the main ones on the feet The active and squeezed part is concentrated in the arch of the foot The area of convergence with the toes, draw shoes To reflect this kind of activity and squeeze.



;Through the above steps, we can try to draw the basic bottom shape of the shoes from all angles.



◆ 绘 Steps to make different shoes

01



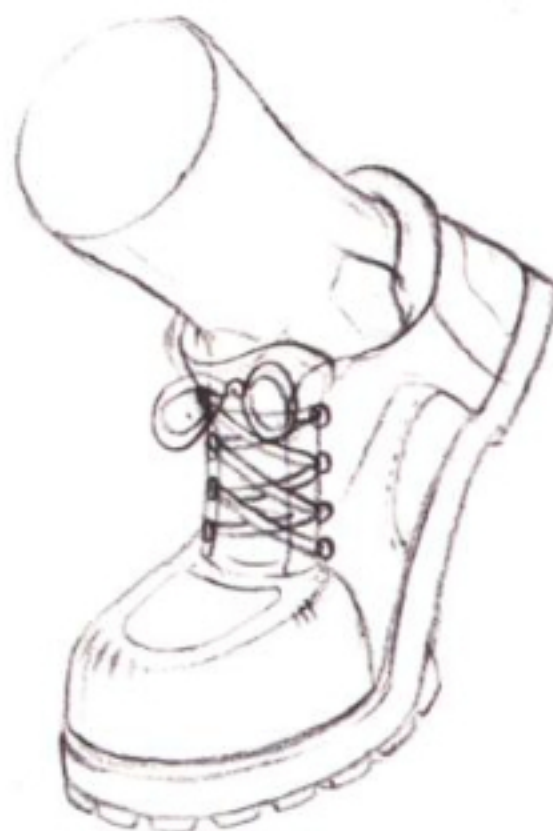
We can use the basic bottom shape of the shoes to make different shoes.

02



Draw the correct perspective relationship between the shoe mouth and the shoelace, and draw the shoes. When wearing it, you can use the previously identified arch solitariness.

03

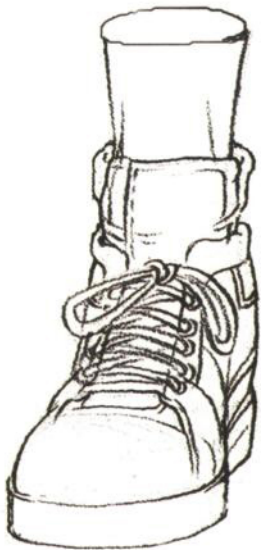
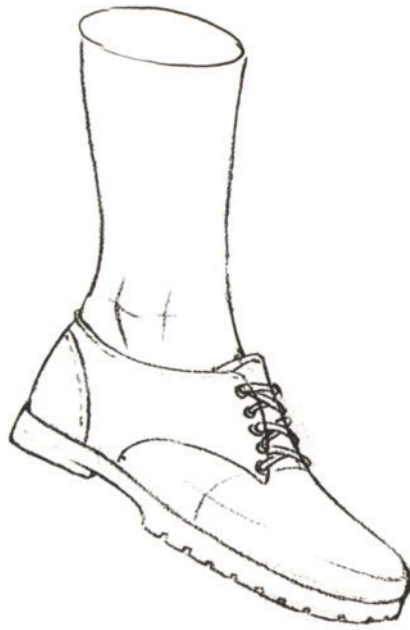


Refine the shoes and you will be able to draw the foundation of the shoes soon structure.

04



Different shoes can be drawn using such a basic bottom shape, because the basic bottom shape of shoes is generally not much different.



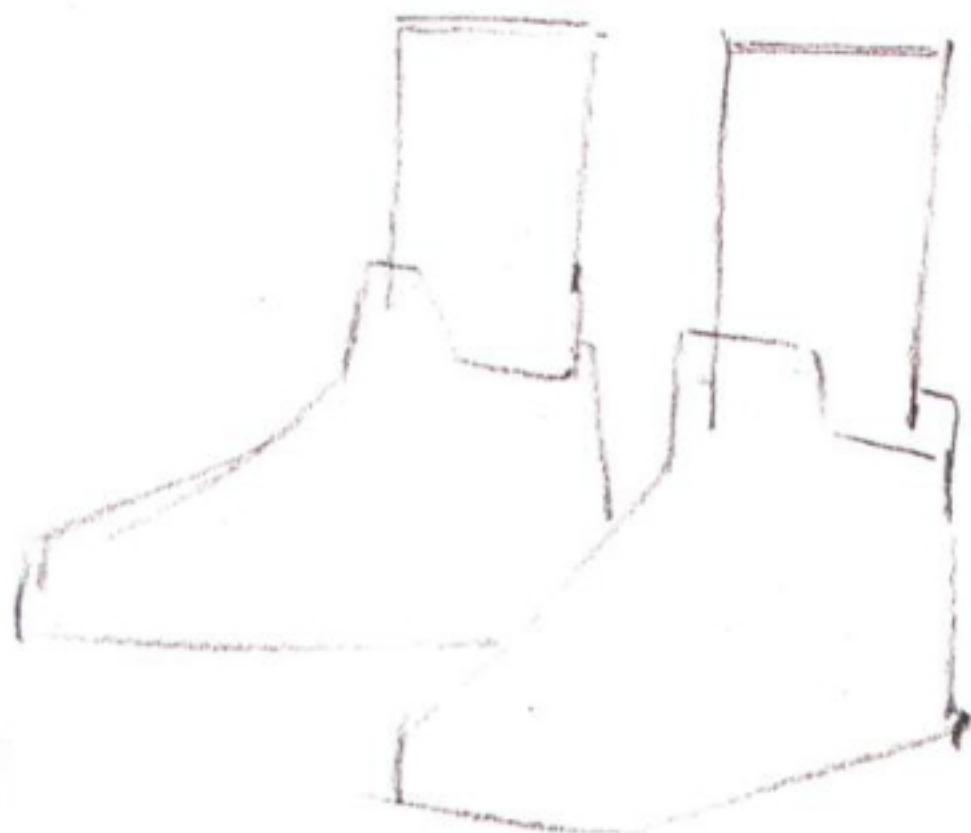
We can also observe different shoes in reality and do more drawing exercises of basic bottom shapes.



◆ Steps to draw shoes directly

01

Make a flat summary of the shoes.



02

Draw the vertical three-dimensional relationship of the upper and the spatial relationship between the shoe and the ground.



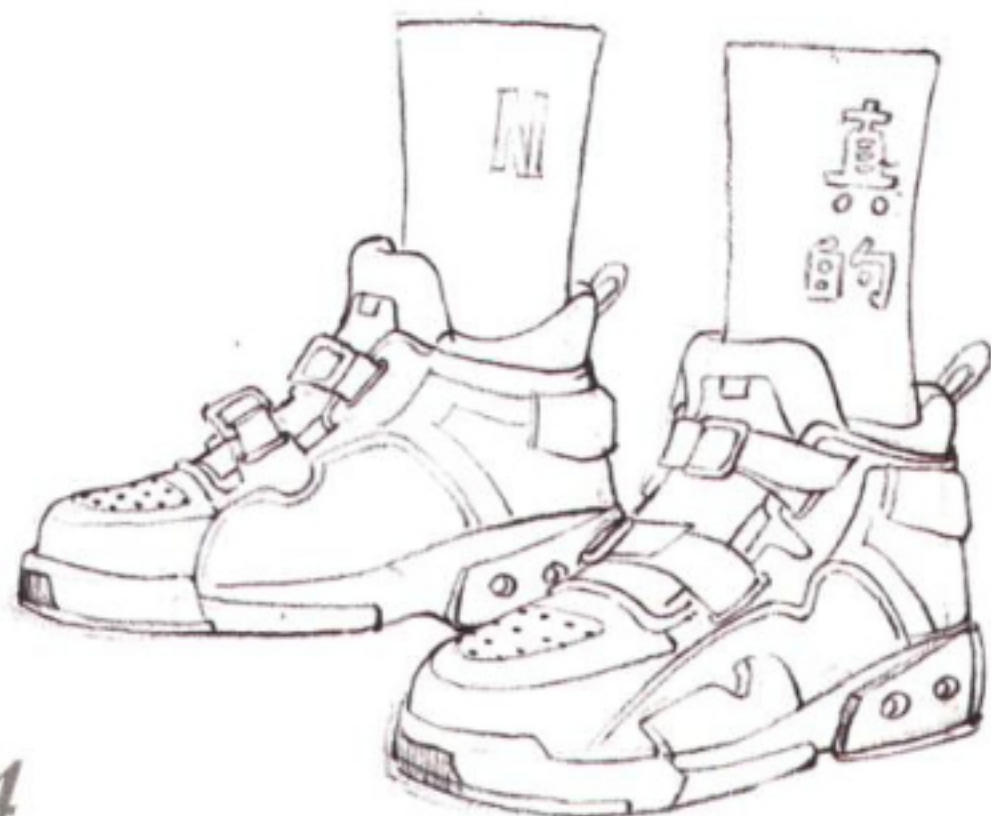
03

Divide and refine the structure of the shoes. When refining, focus on drawing the structural relationship between the shoe mouth, shoelace and sole.



04

Add corresponding details to each area of the shoes, add some tones and small twists, deal with the shadow relationship, and a pair of shoes will be drawn.





When we draw shoes, we can try to draw them one by one, and master the spatial relationship between the shoes and the ground.





Chapter Six

人体支架

练习

Body
Scaffolding
Exercises

- 01 方块人绘制练习
- 02 方块人默画练习
- 03 方块人肌肉添加练习
- 04 人体肌肉简化
- 05 人体动态的调整
- 06 快速绘制人体动态
- 07 在不同形状中画人体
- 08 女性人物速写
- 09 个性人物速写
- 10 人体支架优化练习
- 11 有力量感的人体绘制练习
- 12 人体支架综合绘制练习
- 13 水墨人体动态绘制练习



01

|Cube man drawing practice



01

Draw a basic stickman.



02

Mark the head and chest cavity.

胯 The orientation of the ministry.



03

Draw a circle for each joint point. The relationship between the facets ensures that each The solitariness of a round section is correct Corresponding perspective changes.



04

Draw the head, chest cavity, chest The thickness of these three areas, Then draw the thickness of the limbs.



05

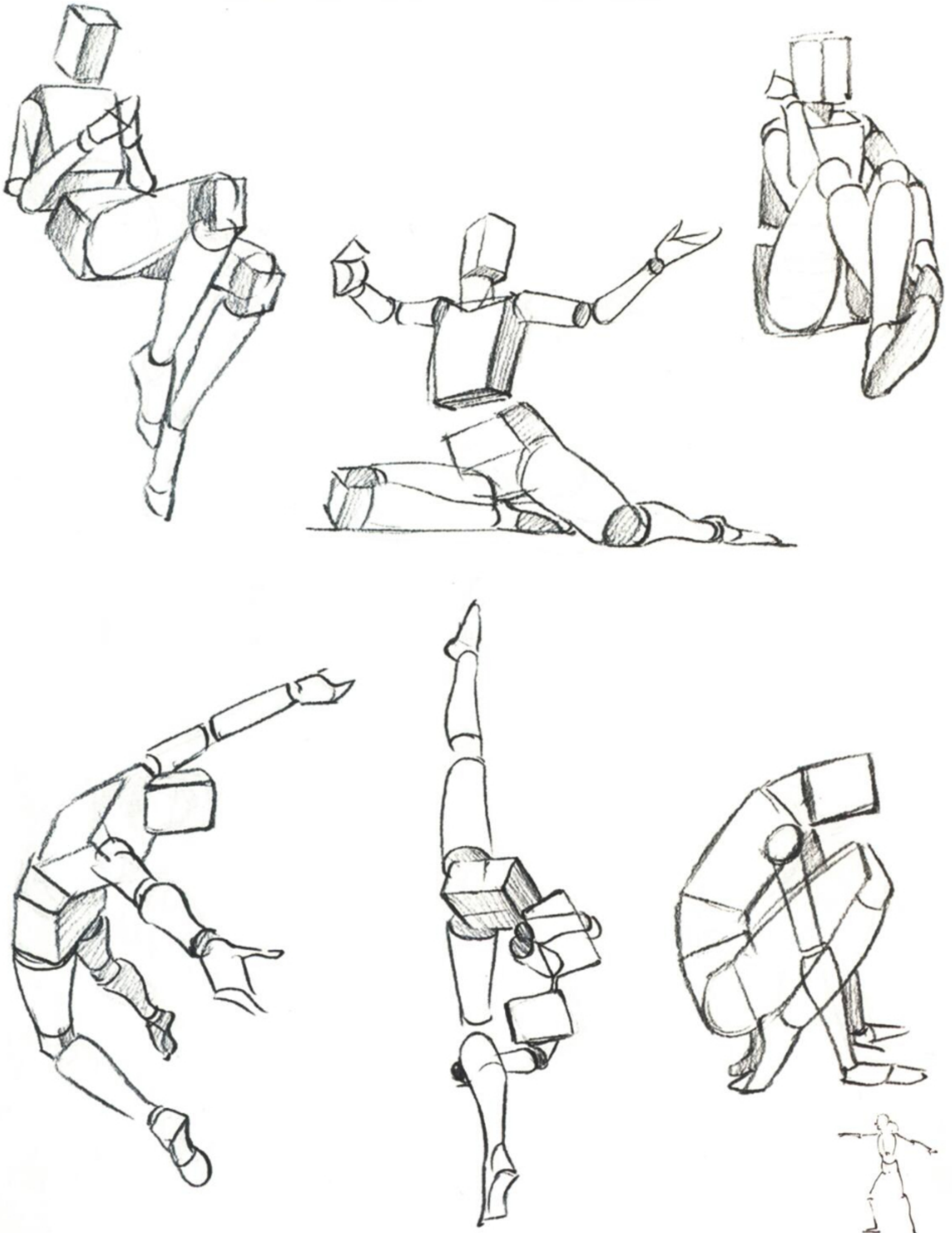
Put the head, chest cavity, and abdomen The round section is shaped into a square Section, get the cube person's Dimensional shape.

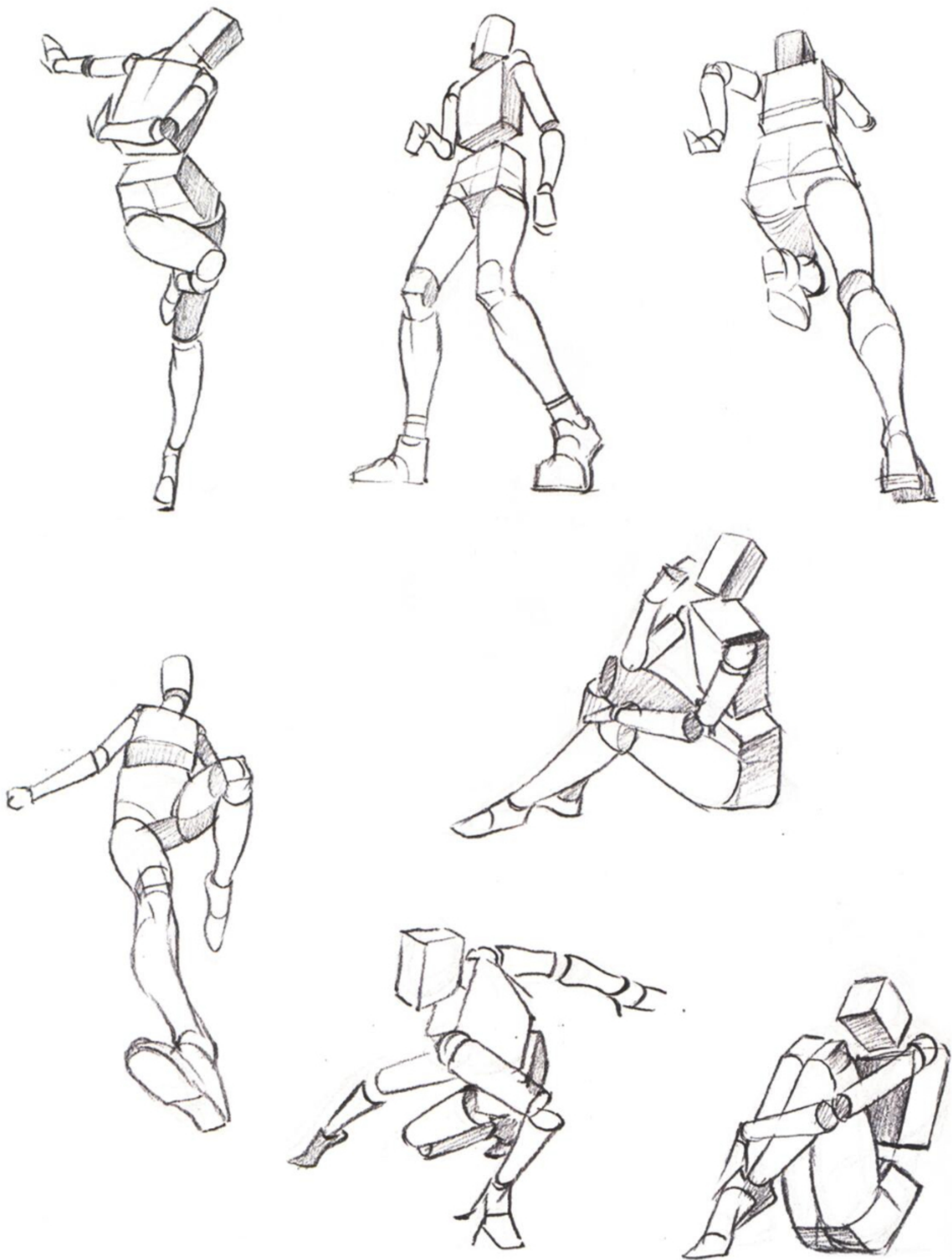


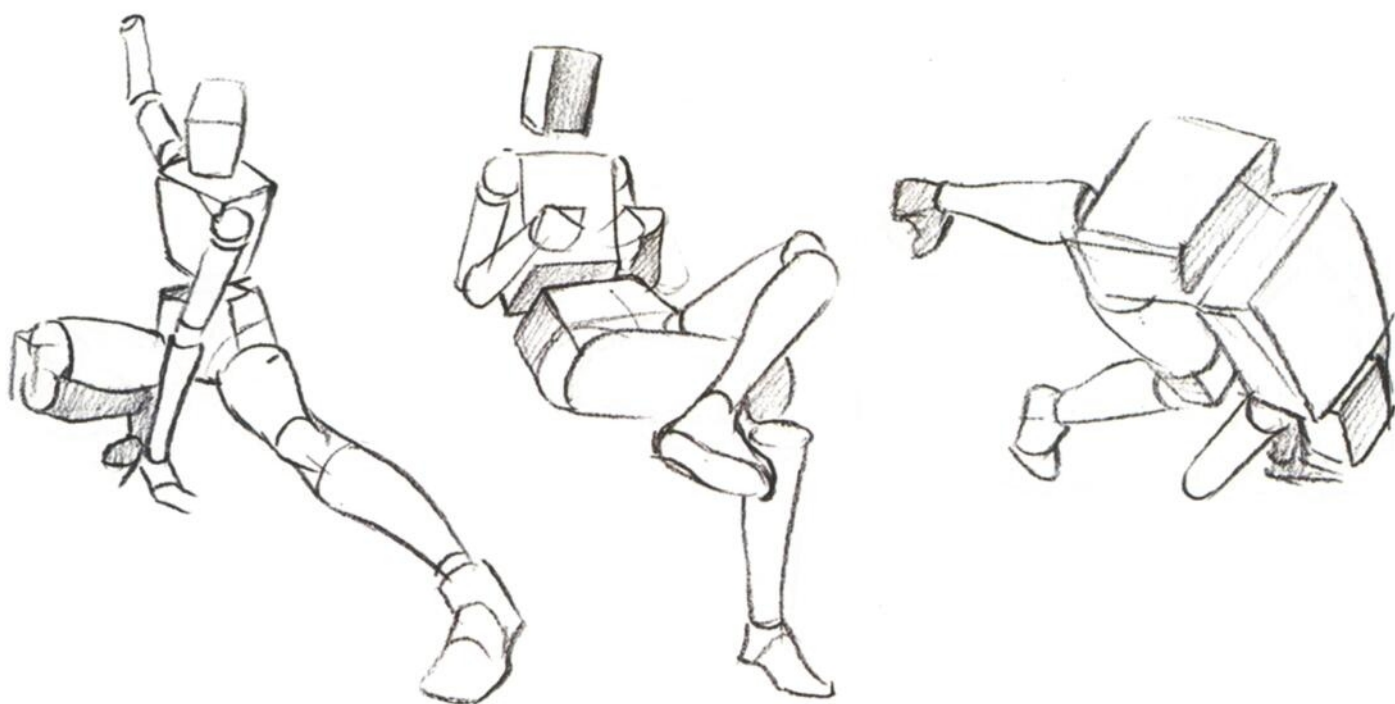
06

Respectively in the head and chest cavity, Tengbu performs a simple structure Divide and refine the limbs and Feet, the cube man is finished drawing ! It's done.

Cube person drawing exercises help us to more clearly recognize the spatial relationship between characters when they move.



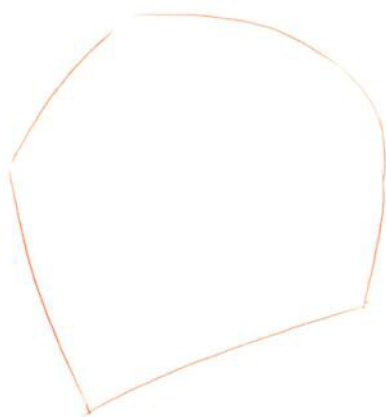




02

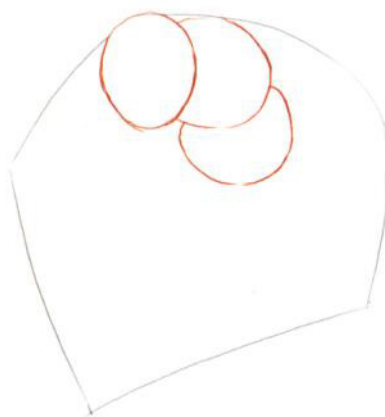
Square figure drawing practice from memories

◆ Square figure drawing practice from memories



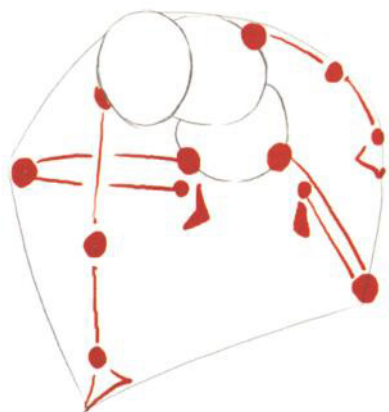
01

Draw a flat shape randomly on the left paper.



02

In the plane shape, draw three circles representing the head, thorax, and bladder, and try to draw the relationship between the front and back of these three circles.



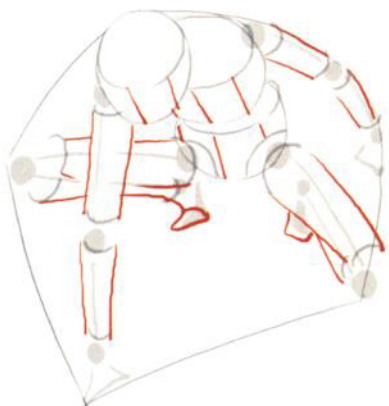
03

When the position of the torso is correct, draw the four glues and mark the joint points of the four glues. When drawing the four glues, try to fill the entire plane with the four glues.



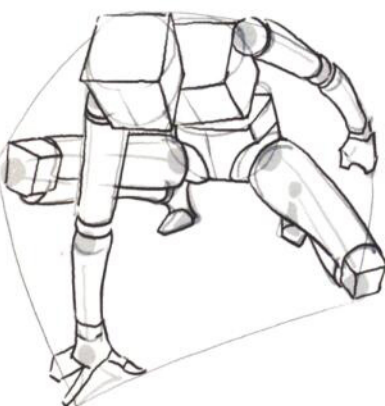
04

At each joint point, draw out the arc orientation of the four glues, and draw the molded sections of the head, thorax, and bladder.



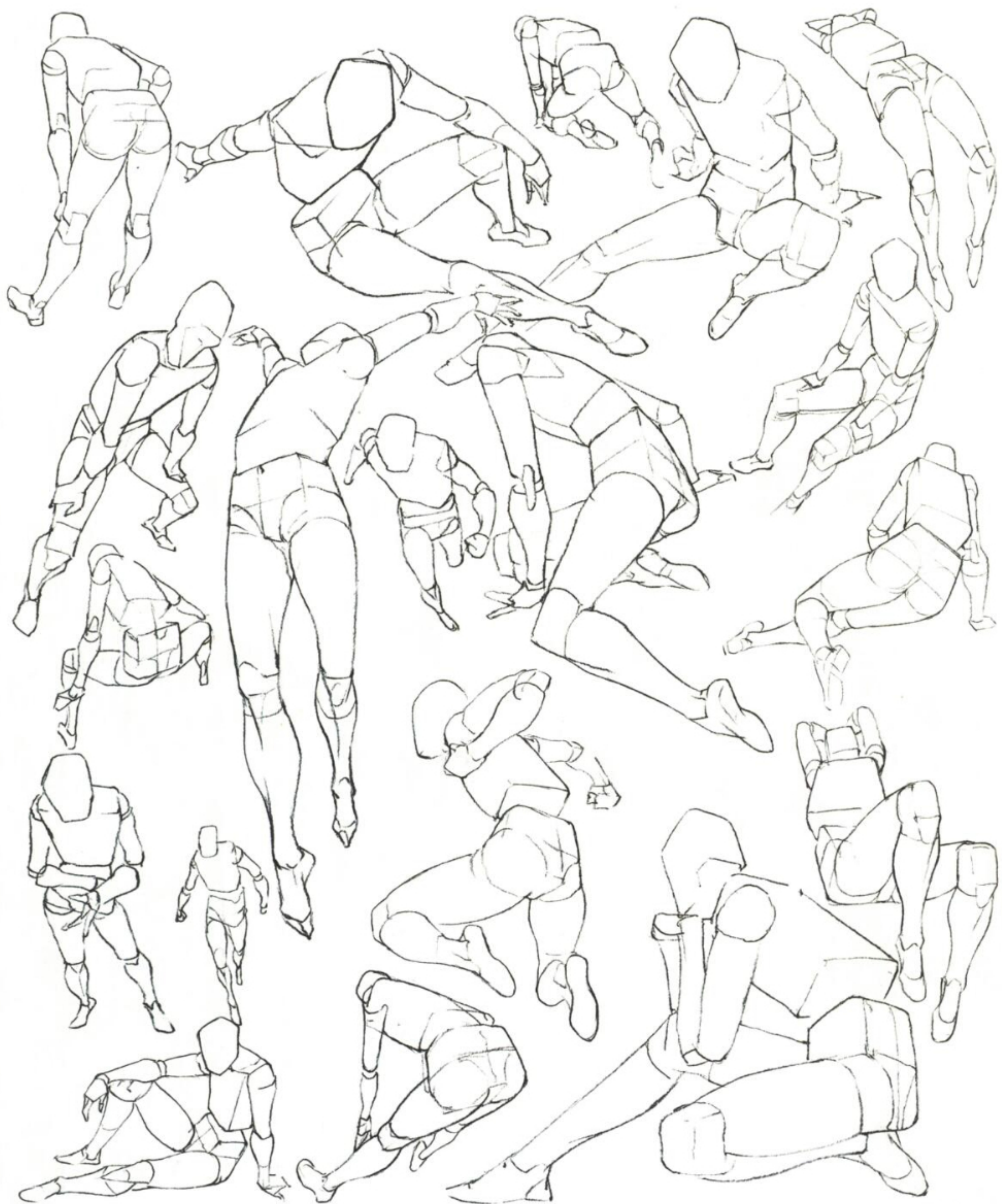
05

Mark the orientation of the head, chest, and bladder and draw their thicknesses, and then draw the thickness of the four gums and the feet.



06

By performing block processing on the above basic structure, a more vivid and natural block man can be obtained.

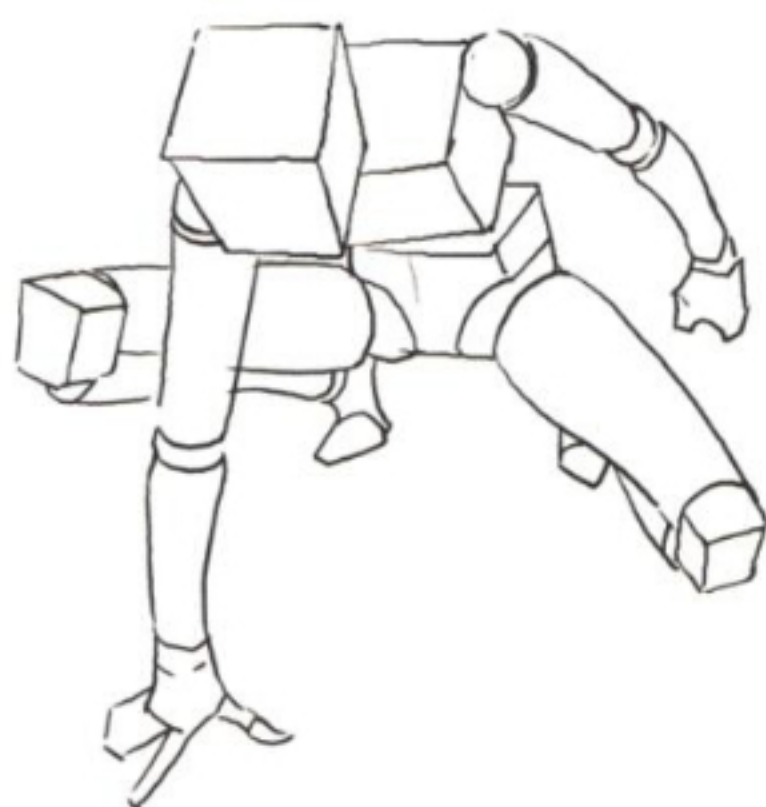


After the square people drawn by Mo have different shapes, their dynamics will be more unique.

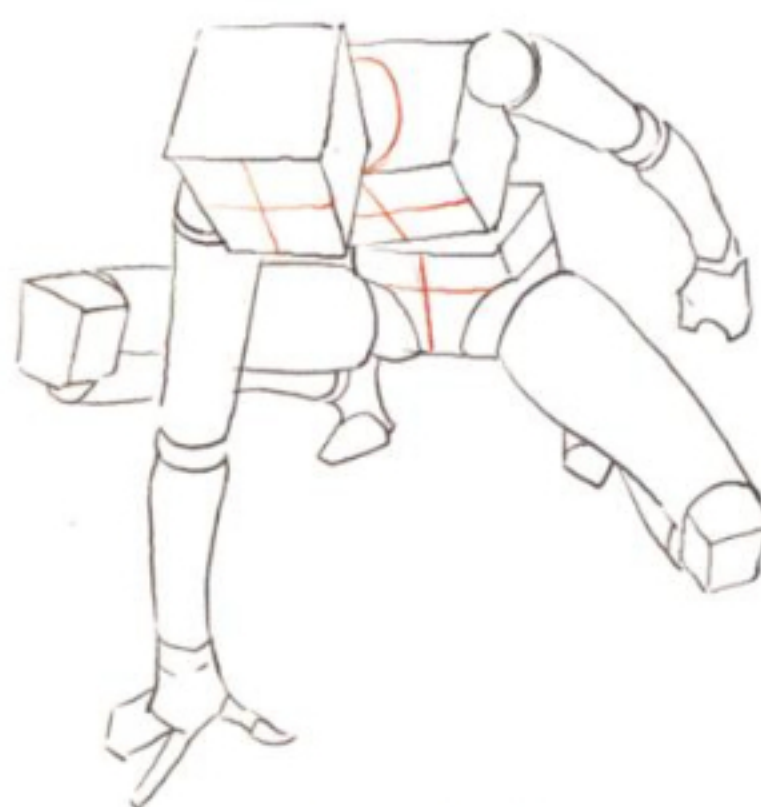
03

Add exercises for cube muscles

◆ Steps to add human muscles

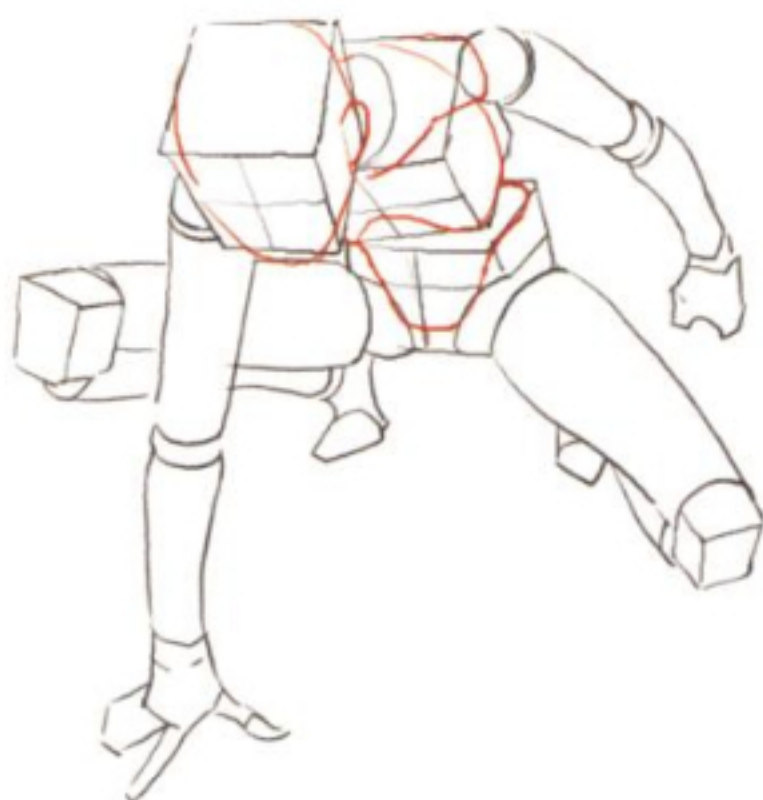


How to be in the square
Add on the basis of people
Muscle?



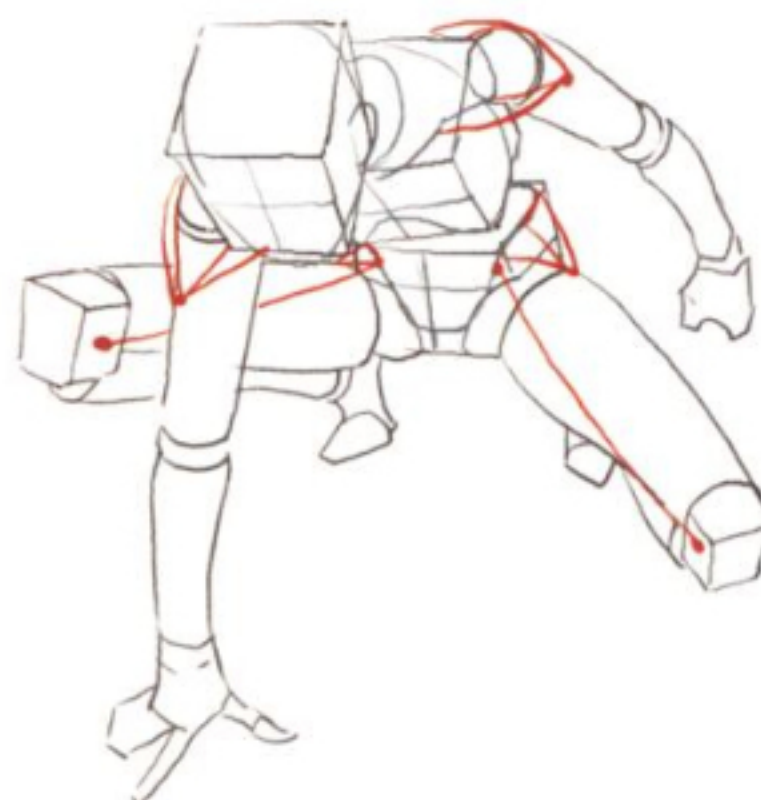
01

On the basis of cube people
Find the cross on the drive dry
centerline.



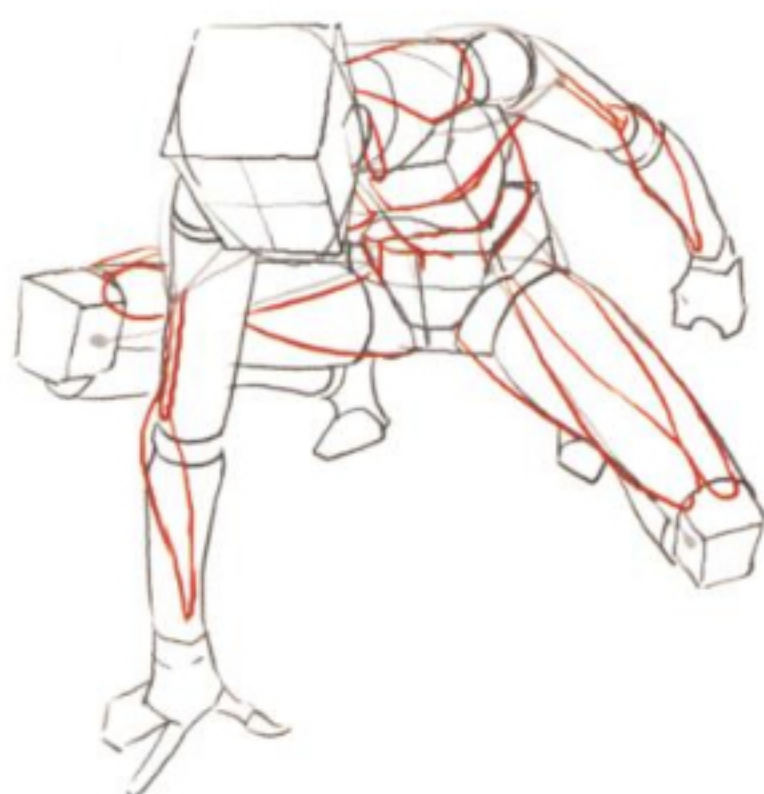
02

In the head, chest cavity, and cross section
These three parts are simple Summarize
the basic shape of bone strategy State,
and then draw the size of the ears
To the corridor.



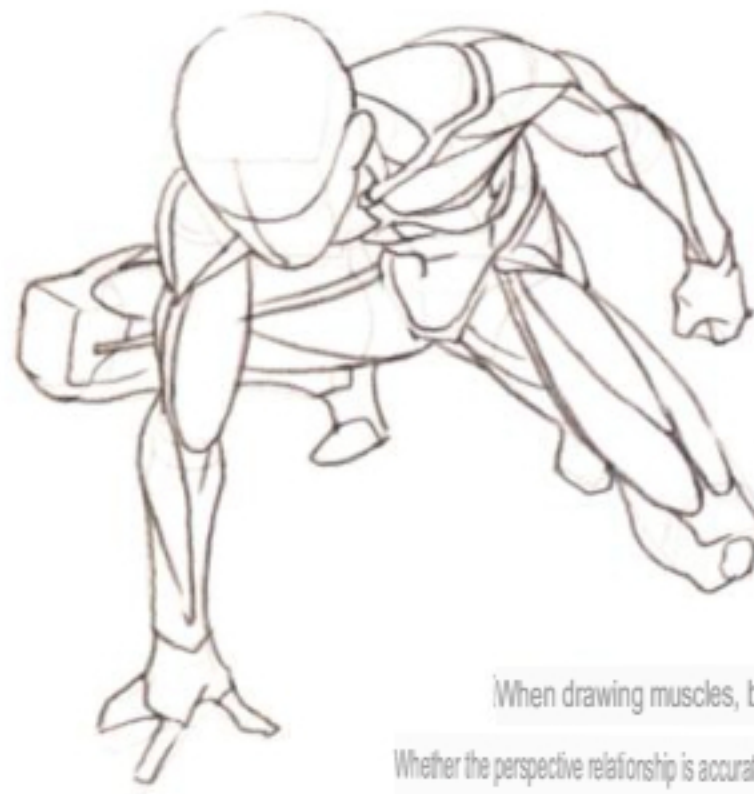
03

Draw the main joints Muscle
connection relationship.



04

Draw the four limbs separately
muscle.

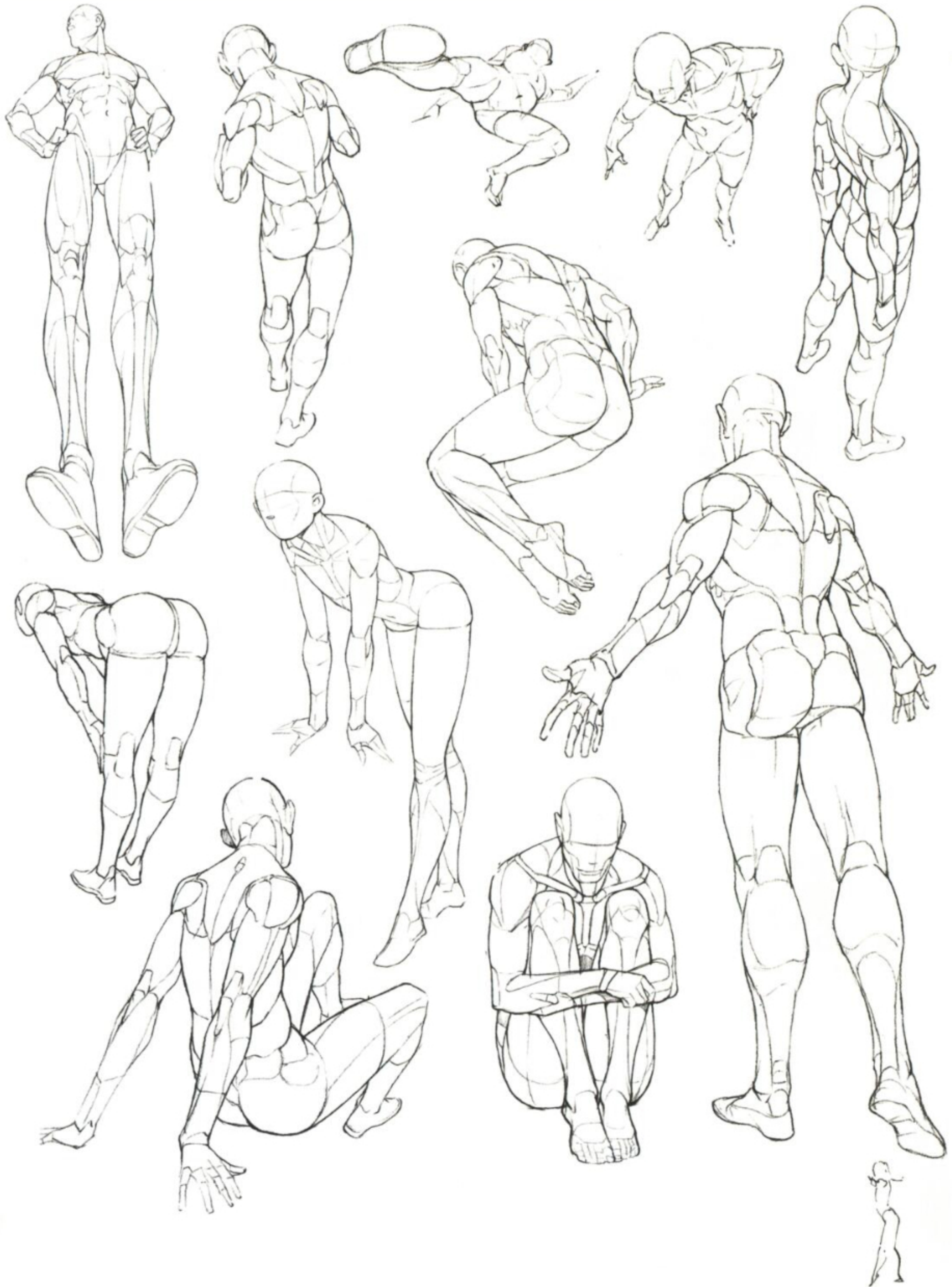


05

Further refine the muscles, and then
Post-processing lines.

When drawing muscles, be sure to pay attention to the joints
Whether the perspective relationship is accurate.

We can add muscles on the basis of the square people we practiced drawing before, so that the muscles drawn will appear more vivid.

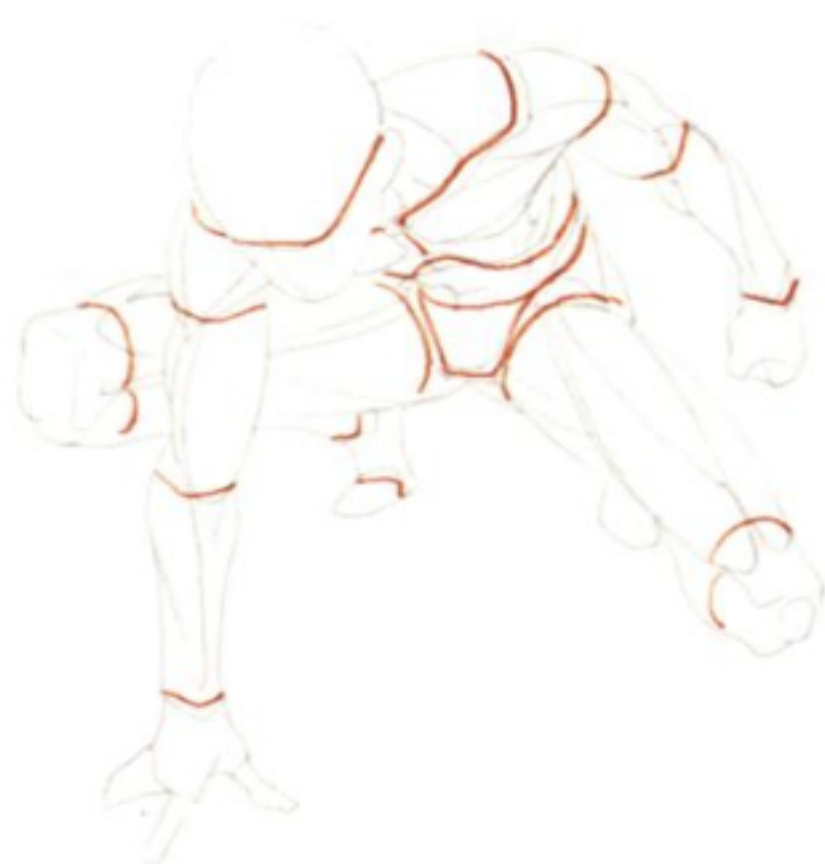


04

Human muscle simplification



To make the structure of the human body, you don't need to draw every muscle. Come, otherwise it will make the human body look extremely unnatural. So we have to simplify the muscles.



Before simplification, we need to clarify the curvature of the joints of the human body. Whether the painting is in place. Want to draw a vivid and natural human body structure, When adding muscles, focus on the performance of the muscles at each joint point. Ups and downs.

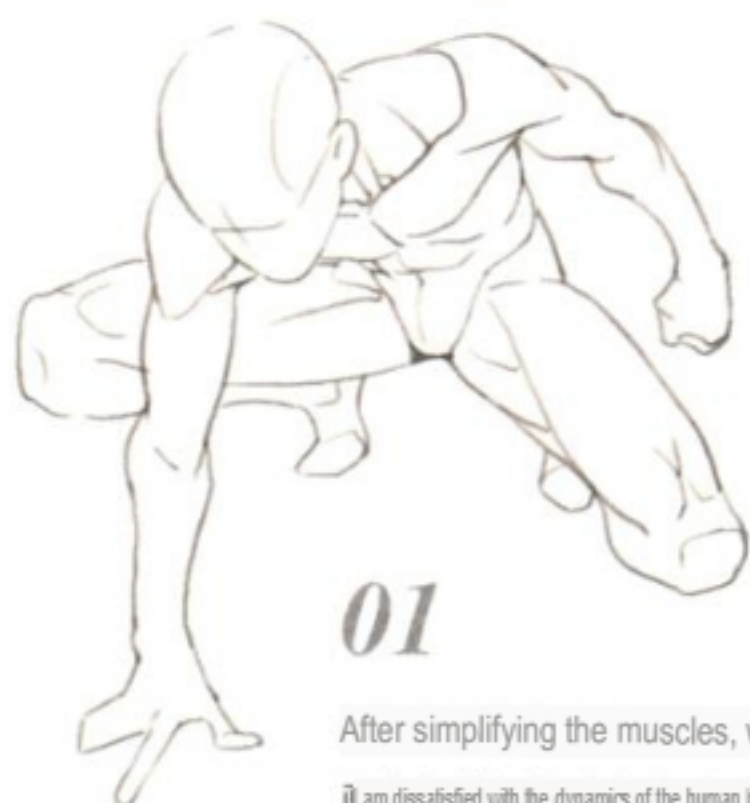


After we have clarified the loneliness of each joint point, in the human body. When the upper shaping muscles are interspersed with lines, you can follow the previous logo. The solitude draws the muscles on the corresponding joint points, and the joint points are. The outer muscles can be simplified, so the muscles drawn in this way. It will be closer to the real human muscles.



05

Adjustment of human body dynamics



01

After simplifying the muscles, we tend to still be right

I am dissatisfied with the dynamics of the human body drawn.



02

The key to adjusting the dynamics of the human body lies in the
Loneliness is adjusted.



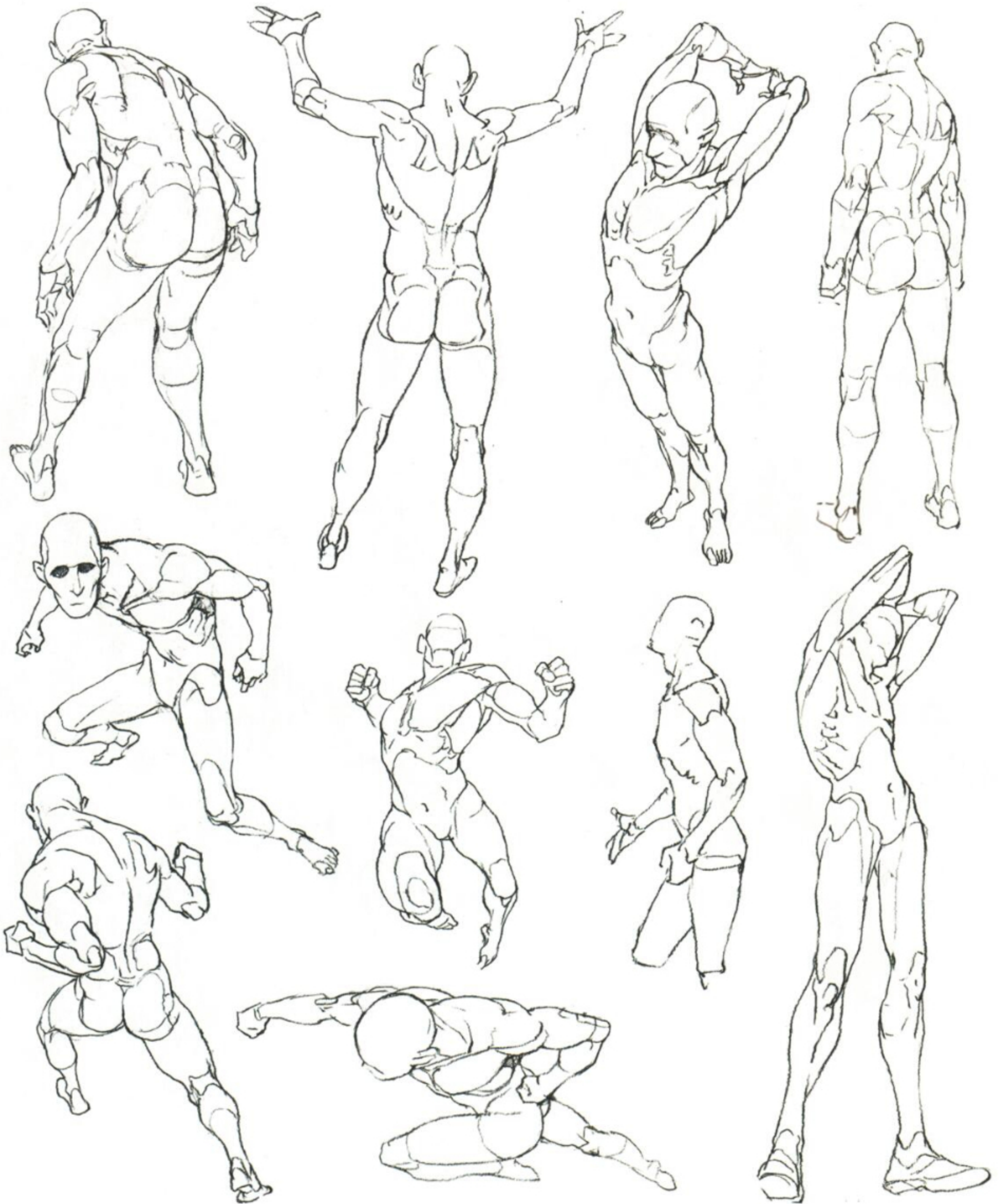
03

Many times, the curvature of the joint point is correct, but it is obtained from this
The dynamics of the human body are not natural.



04

Then we can try to adjust the curvature of each joint point Orientation and
radian size. After adjusting the loneliness, treat people again The body
is depicted in detail, and the human body dynamics obtained at this
time It will give people different feelings.



When practicing silent painting of human figures, we can try to adjust the solitariness of the joints of the human body.



06

Quickly draw human body dynamics

◆ Steps to quickly draw human body dynamics



01

Draw the area where the human body is located.
The framework.



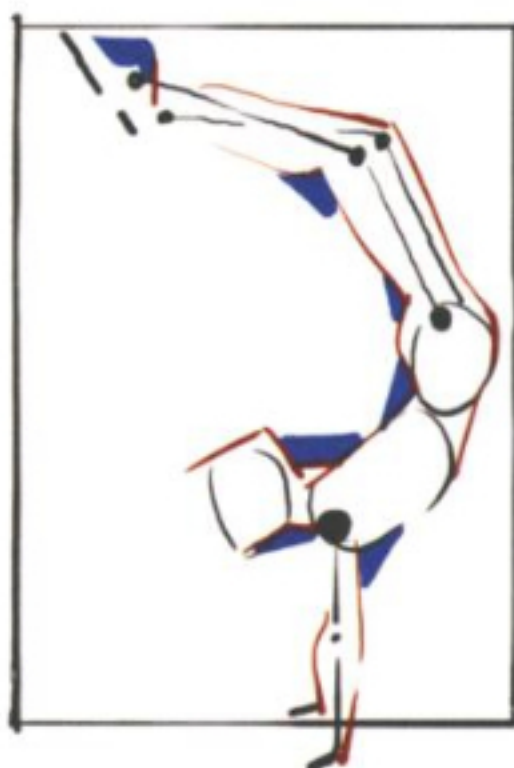
02

Draw separately in the frame to represent the head and chest. The position of the circle of the three parts of the cavity and abdomen. Make sure their location is correct.



03

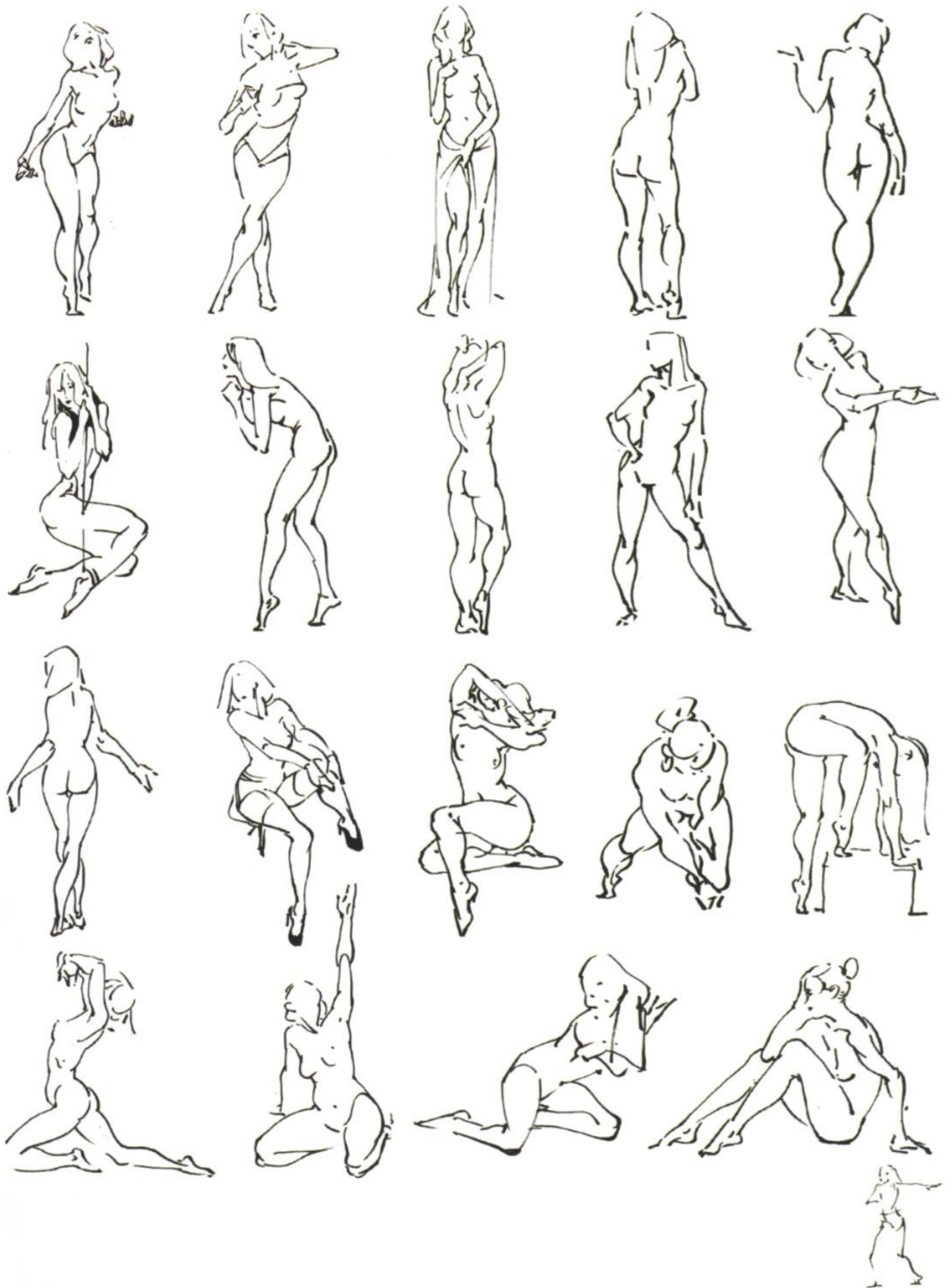
Identify the joint points on the limbs. In order to avoid the marked points from being separated from the limbs, some simple methods can be used. The plane shape of the single generalizes the human body and finds the corresponding position of the point.



04

Shape the ups and downs on the joints, engrave. Draw the thickness of the human body, and finally use a smooth. Connect the lines and refine the parts, you can. To quickly obtain a more general human body dynamics.

Doing the following character-making exercises can enhance our feeling of the plane proportions of the characters, which will play a great role in silently painting beautiful characters in the future.



If we have a strong ability to control the plane, we can use the plane to summarize the characters and identify the interspersed lines on each joint. This is also to be familiar with and control people.
A better entry point for body structure.



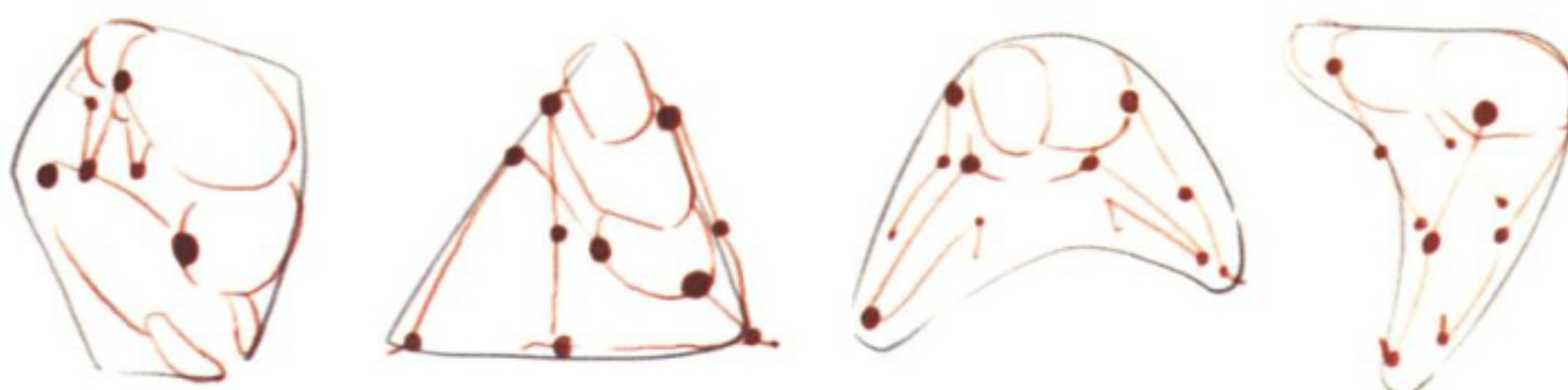
07

Draw the human body in different shapes .



01

Draw different levels at will on paper
Surface shape.



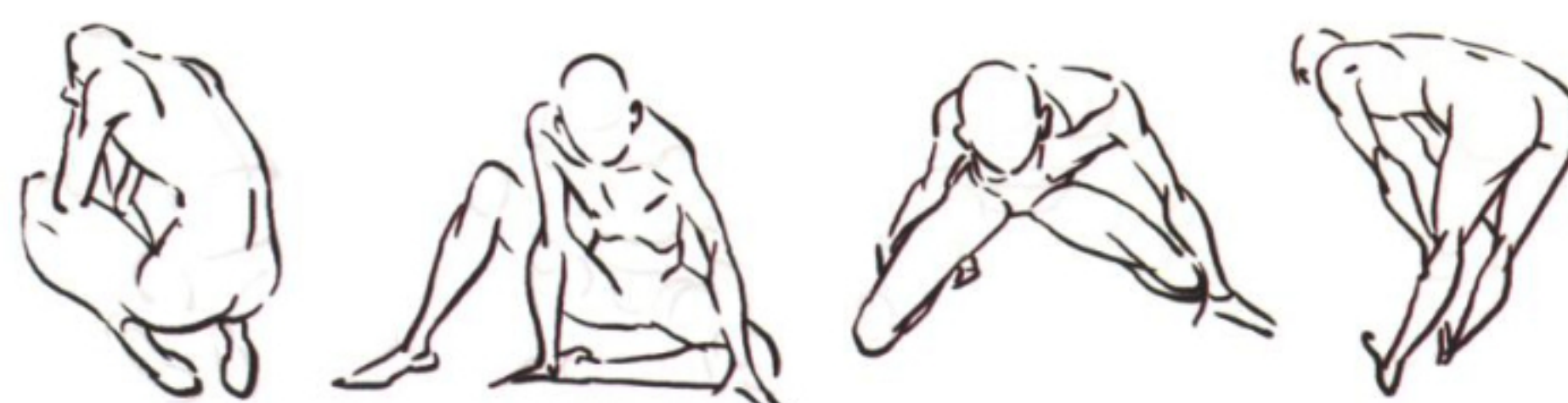
02

Draw in these flat shapes separately
Make different human stents.



03

Draw the arc of the character to ensure
loneliness Degree of accuracy.



04

Connect the outer contour and refine the part,
Pay attention to the interspersed lines on the joints.



Painting the human body in different shapes will be of great help to us to draw richer and more diverse character forms in the future.





08

'Sketch of female characters

01

画 A simple plane shape.



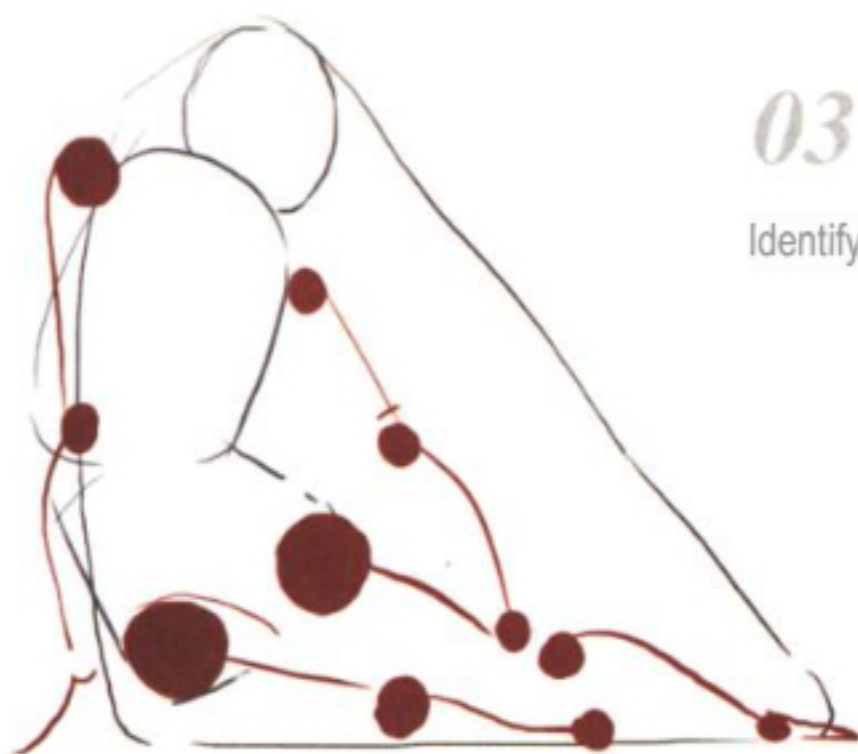
02

Draw on the basis of the plane shape. Represents the head, chest cavity, and cross section. A partial garden.



03

Identify each joint point.



04

Identify the loneliness and orientation of the characters.



05

Refine the characters on the basis of the bracket. The outline and the lines of the body, and. Draw the hair and clothes of the characters, shoes.



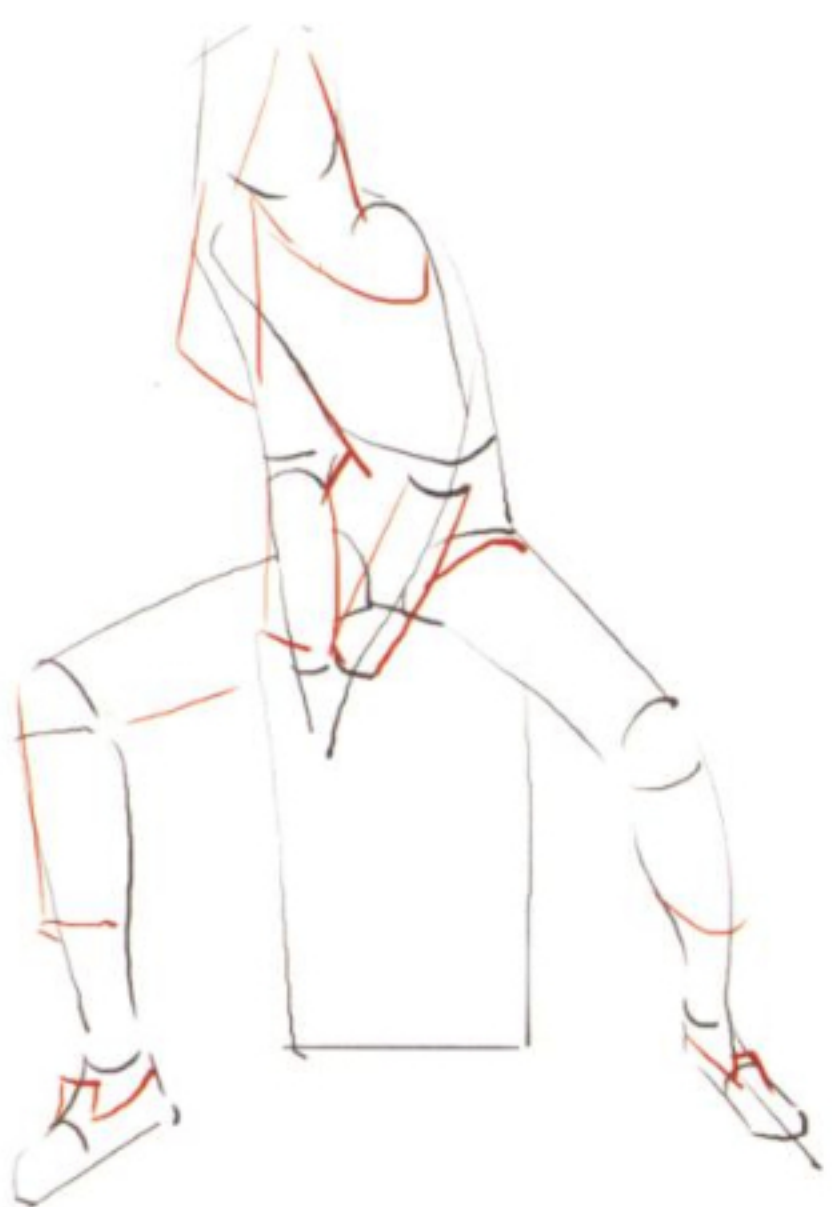
We can also refer to the following pictures to change the position of the human body in the plane shape to draw a more interesting human body dynamics.



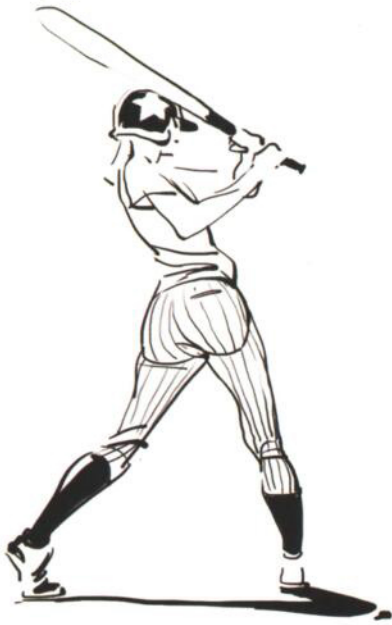
09

Sketch of personality characters

When the understanding of shape reaches a certain level At this time, we can strengthen the shape when drawing regular sketches The uniqueness, under the reasonable condition of the bracket, put the shape The three-dimensional relationship is clearly expressed, which is the personality of our painting Character sketches are of great help.

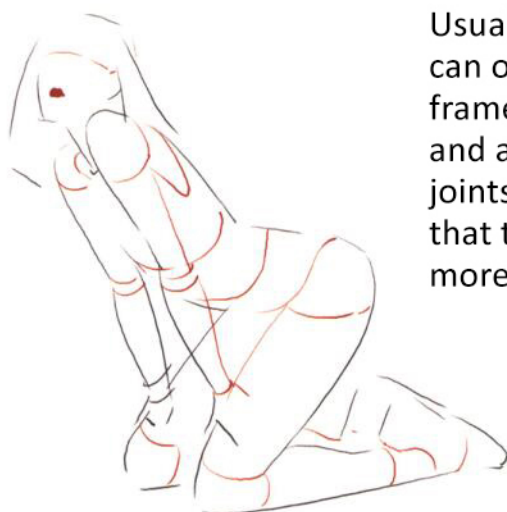
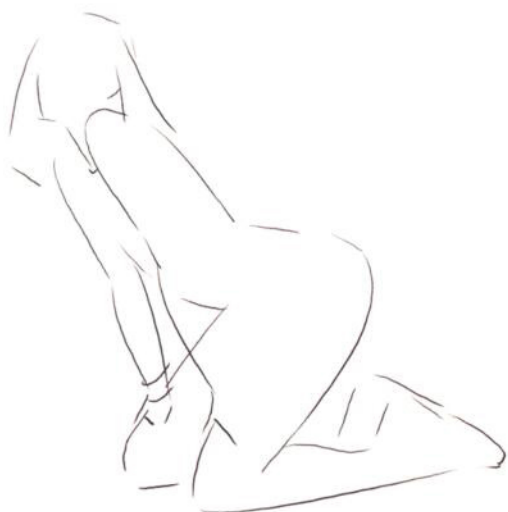


When we know enough about the human body structure, we can try to draw some sketches of individual characters in different styles.



10

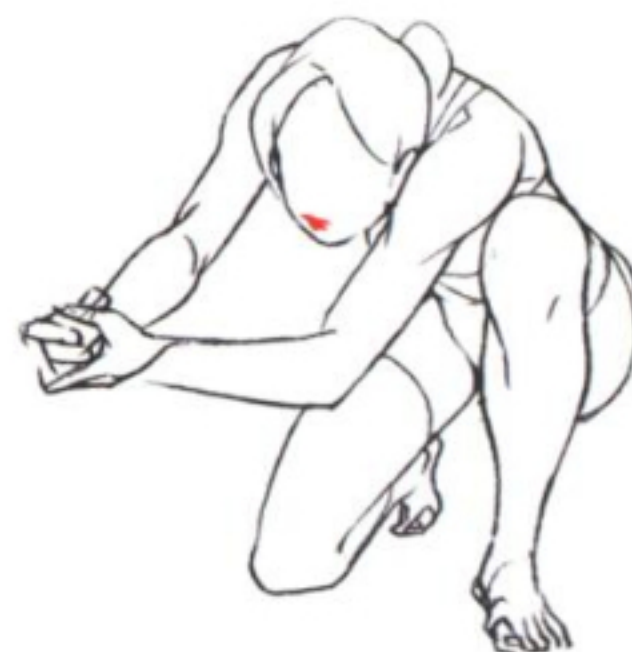
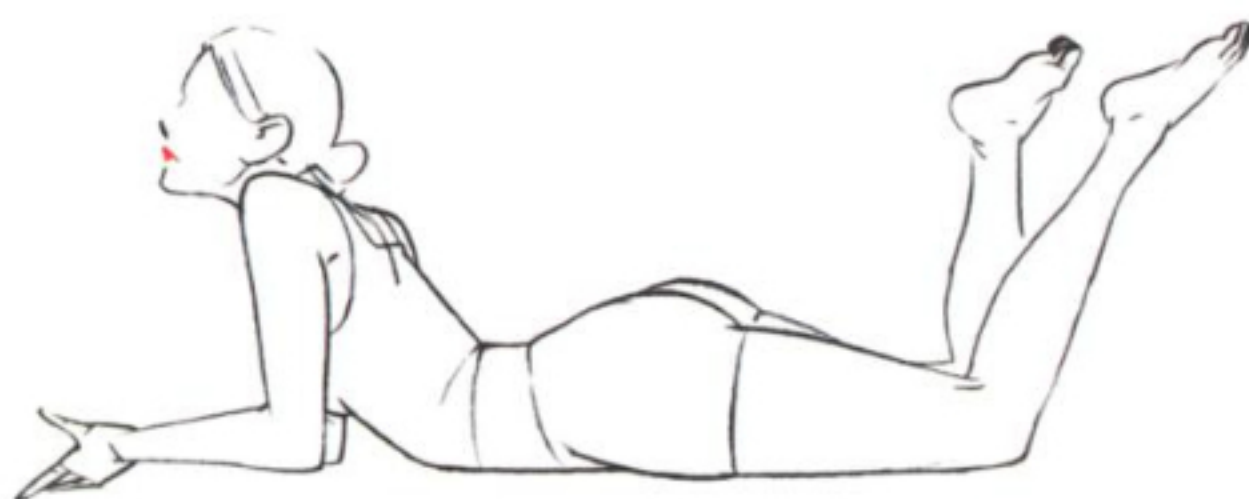
BODY FRAME OPTIMIZATION EXERCISES



Usually when sketching, we can optimize the human body frame, subjectively process and adjust the shape of the joints of the human body, so that the drawn characters are more reasonable.



When drawing sketches of characters that are flat and generalized, we can optimize the human frame by weakening the depiction of muscles to make the drawn characters more natural.



11

Powerful body drawing exercises



01

Draw a plane shape, in the plane
Mark an arrow around the shape, This
arrow represents the human body in motion)
The main power direction of the time.



02

Adjust the three that represent the torso
To ensure that the soilariness of the three circles can
Enough to coordinate with the direction of power.



03

Mark the shoulders on the basis of three circles
The sphere of the part is shown by lines
Three-dimensional head, chest cavity, and abdomen
status.



04

Draw limbs on the basis of brackets
And its joints, and then identify
The arc direction of each joint point.



05

Outline the outline of the human body with lines
Contour, and then add something other than the human
body items to strengthen the direction of power.



06

Further add details and refine the whole.
Body lines.



The above series of movements of waving weapons all reflect the sense of power of the human body.

We can try to draw a group of powerful sketches of the human body with reference to the above actions or with some specific actions as the theme.



12

Comprehensive drawing exercise of human body frame



Want to draw different human movements silently more skillfully
State, we can try to draw a set of staggered lines at will ;
Strips, and then use each line as the spine of the human body,
Then add the torso and limbs to draw different human bodies.



Different spine, screw stem, and limb states are ;
all Can show different human bodies in the same graphics
dynamic.



In order to better draw the human body bracket, we can draw a series of human bodies in motion by combining plane and three-dimensional.







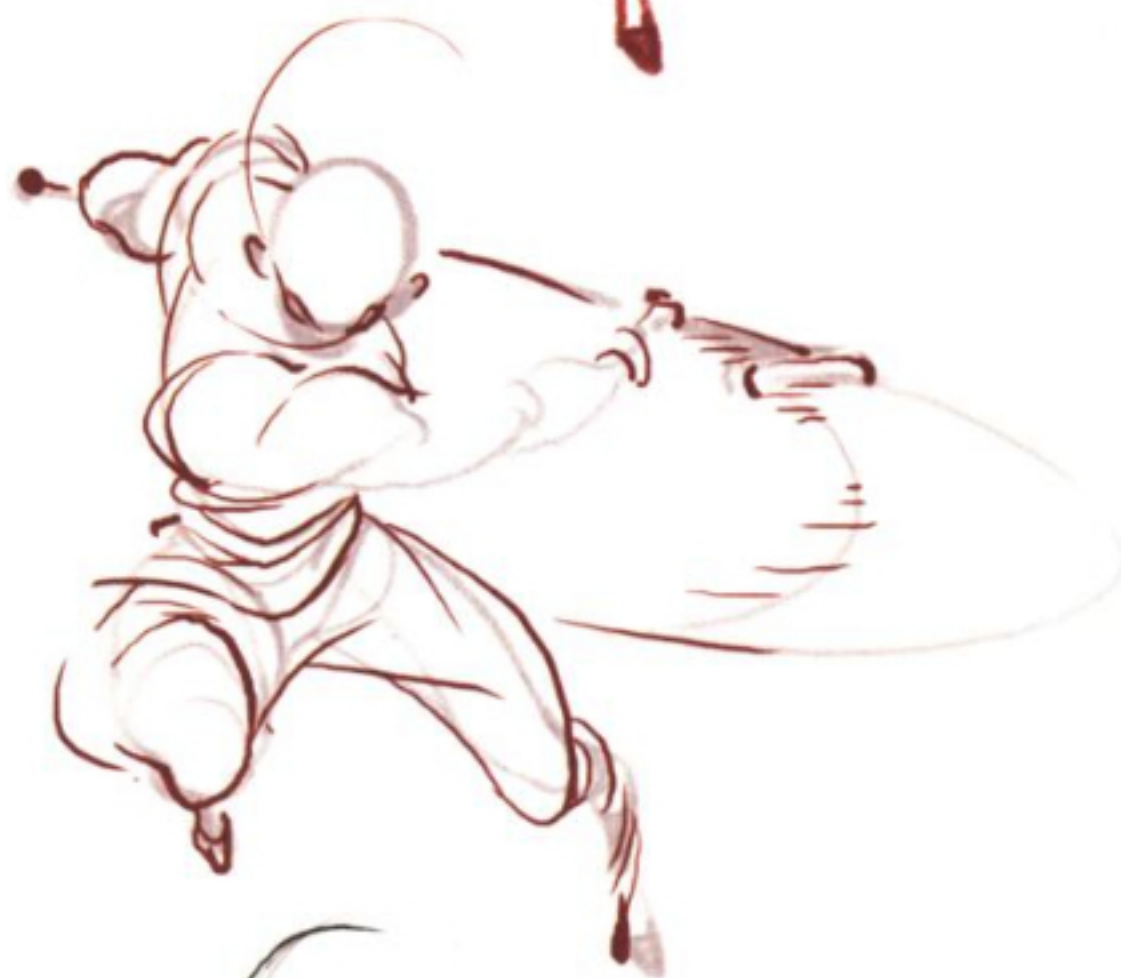
13

Ink painting human body dynamic drawing practice



In order to better express the tension of the picture, we
It can further shape the sense of power previously given to the system.

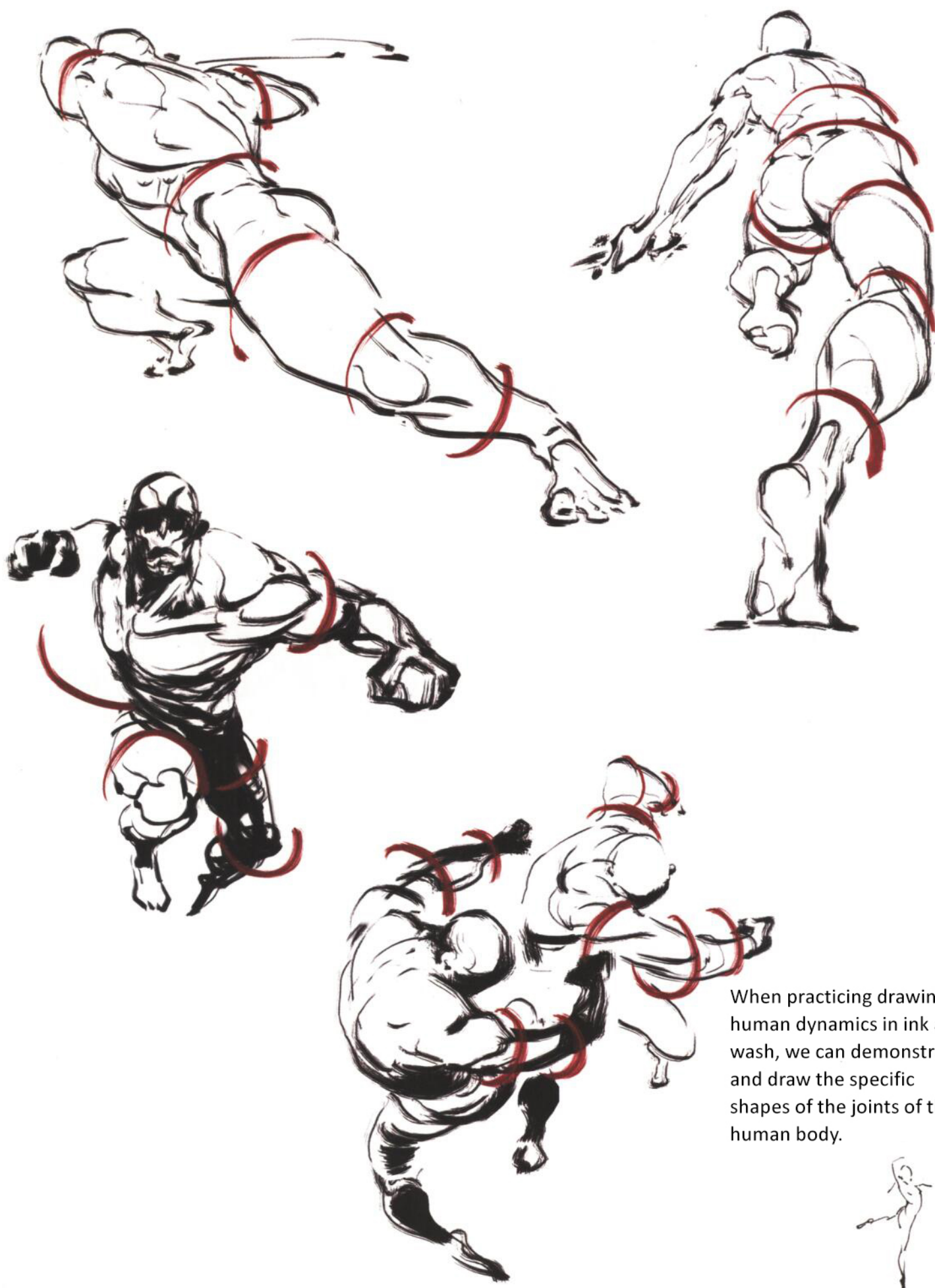
Human body.



Use thinner lines to draw some tables on the items
Show the line of speed, and broadcast the clothes on the
characters. Portray it.

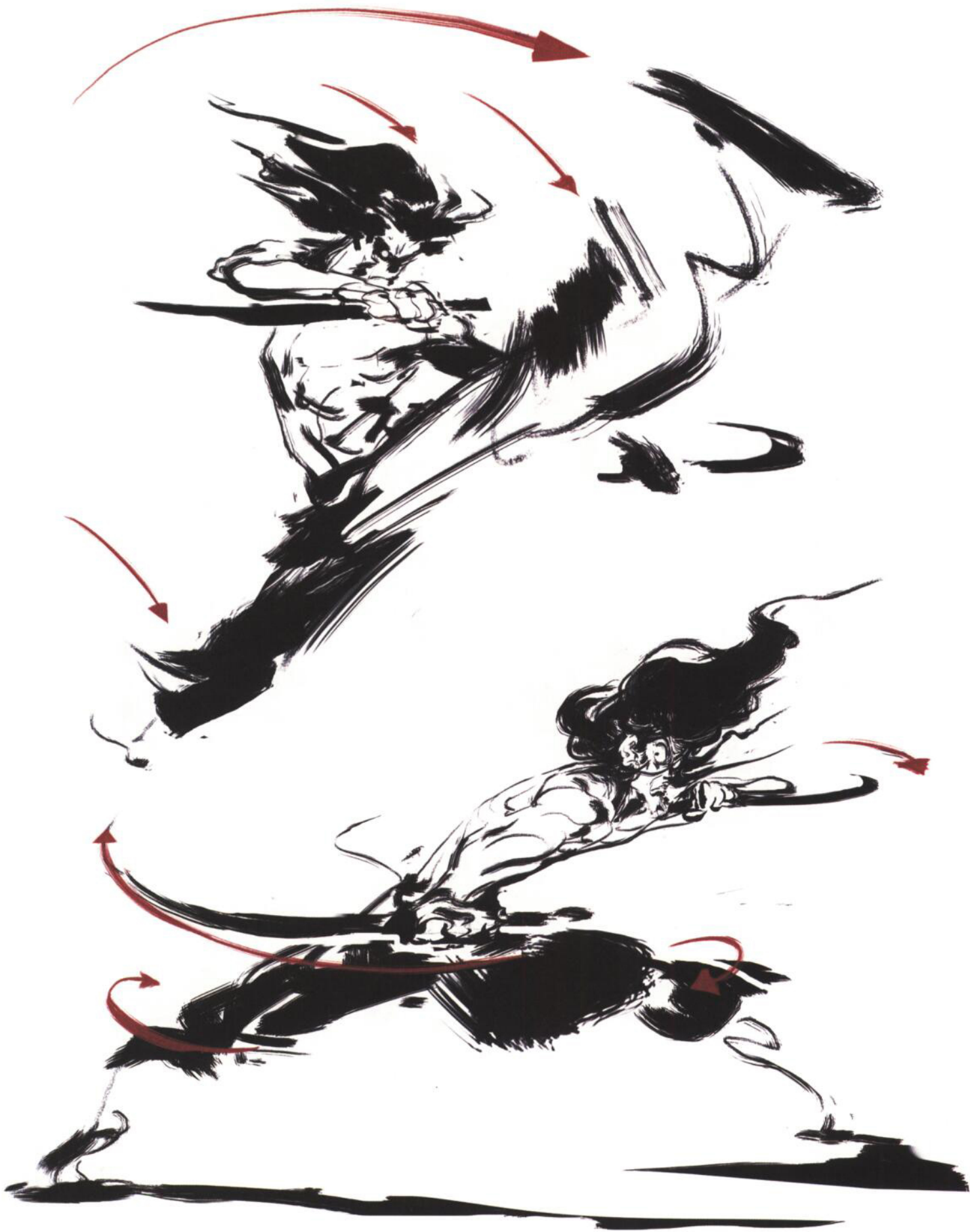


Use some more textured brushes to focus on shaping
The direction of power, so that you can draw a more expressive
Ink human body dynamics.



When practicing drawing human dynamics in ink and wash, we can demonstrate and draw the specific shapes of the joints of the human body.





After mastering the relevant knowledge of drawing water ink human body dynamics, we can try to draw some more complex water ink human body dynamics.



The movement state of the characters and the fluttering clothes are the key elements to portray the dynamics of the human body.



Chapter Seven

Feeling of work

第七章

作品欣赏

01 黑无常

02 持刀鬼

03 燃灯鬼

04 大力鬼王和恶鬼

05 山魈和野猪

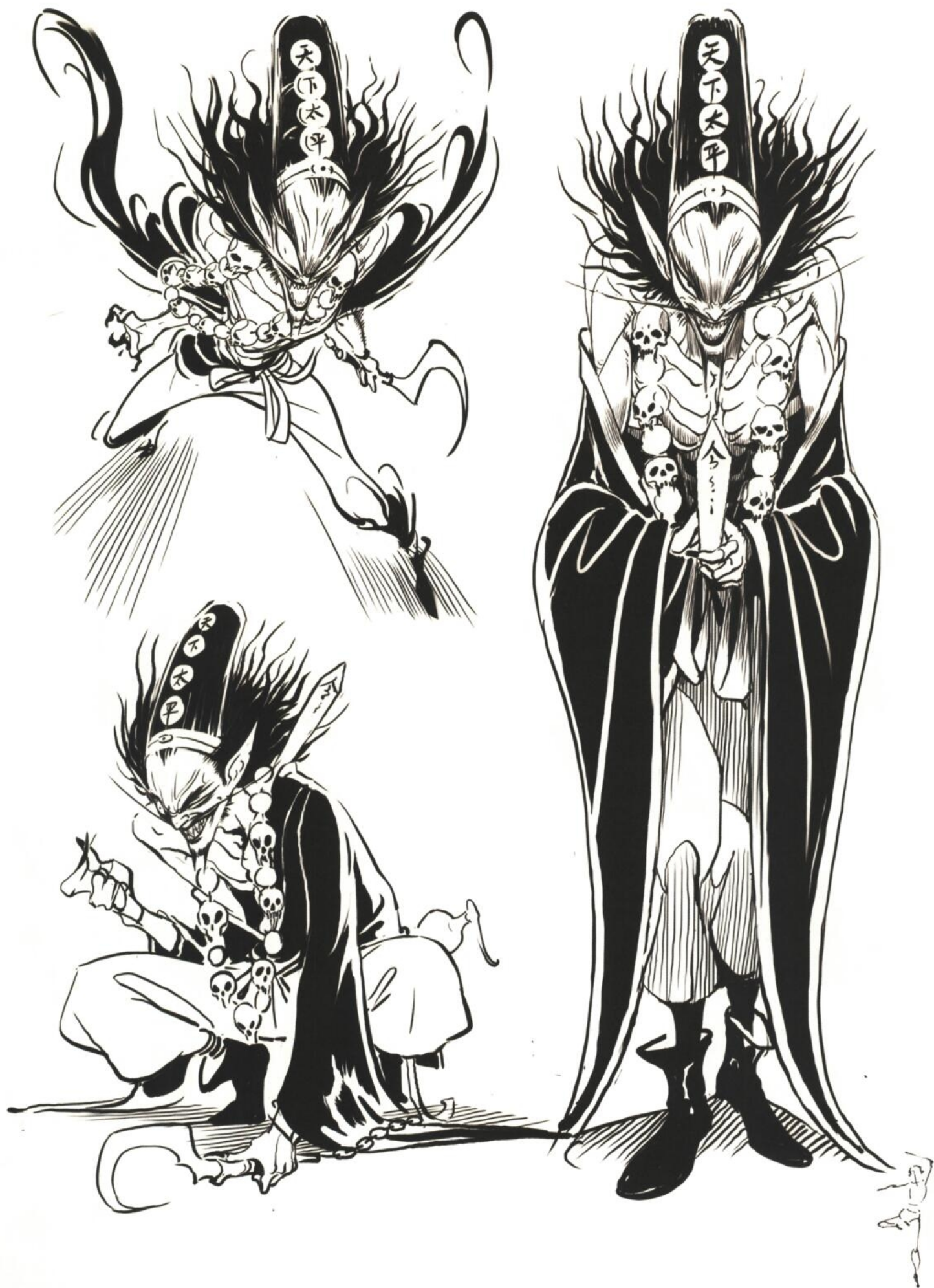
06 更多妖魔鬼怪

07 角色展示

01

Black impermanence









02

Knife-wielding ghost







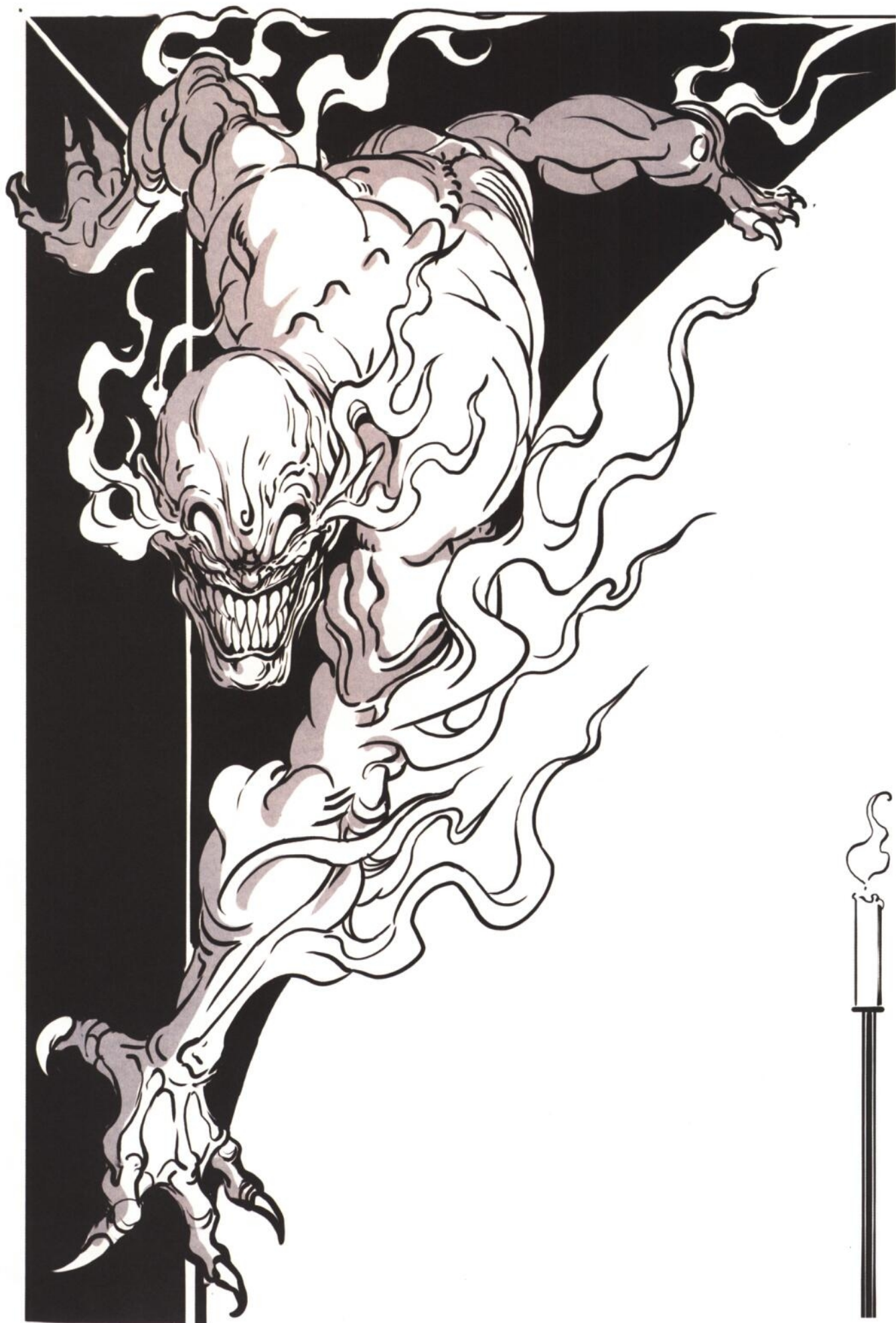


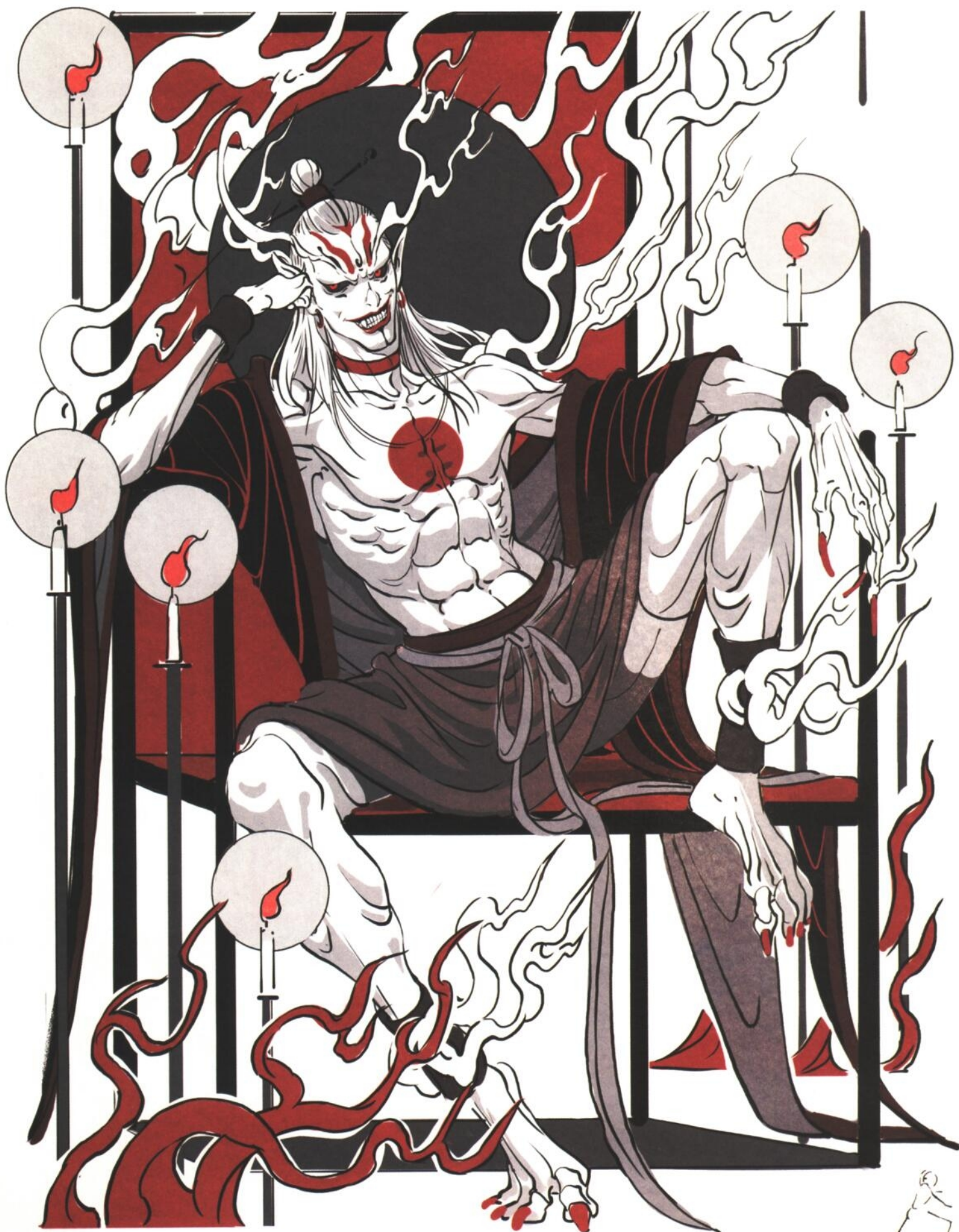
03

LANTERN GHOST













04

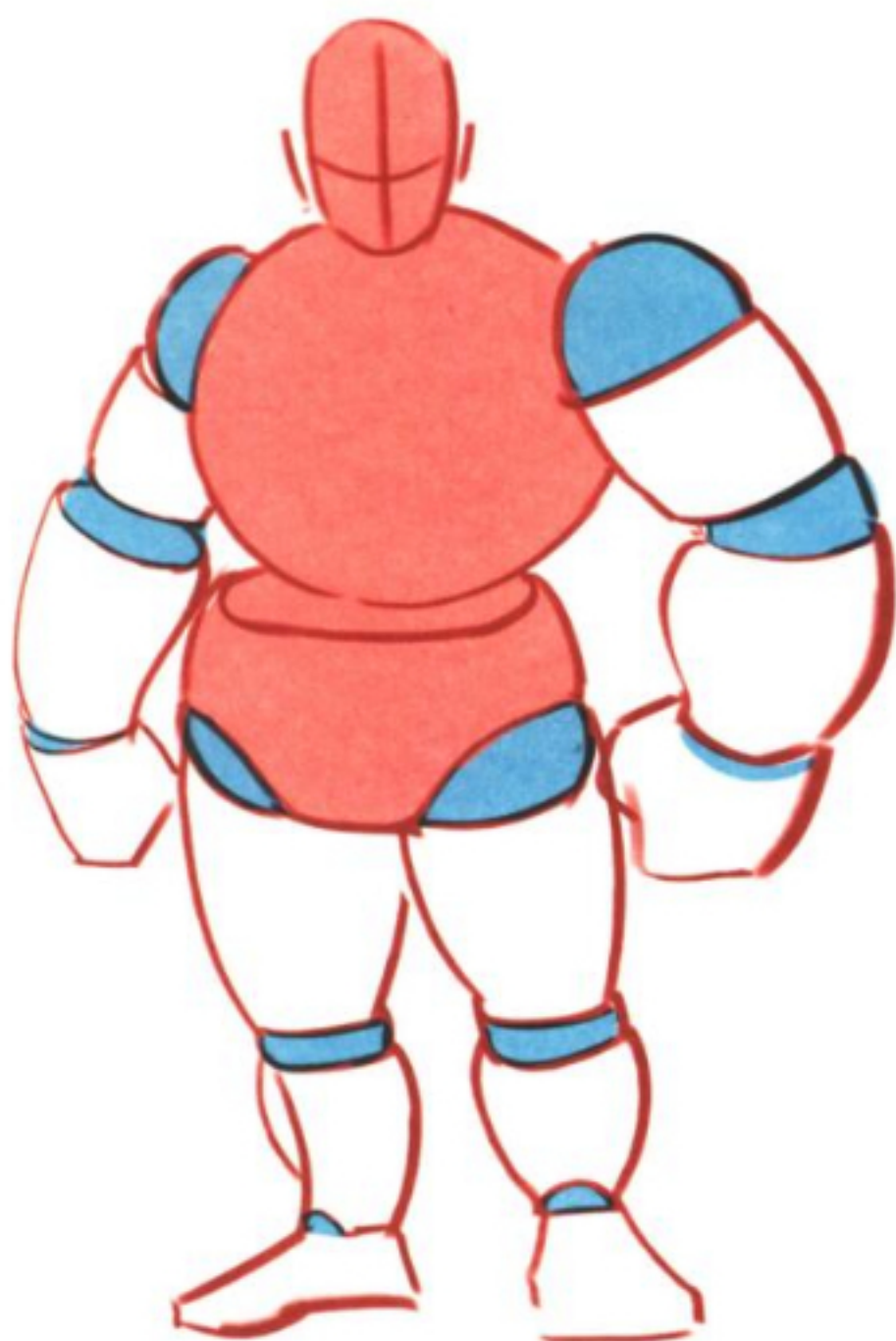
Vigorously Ghost King and Evil Ghost



The shaping of the belly part is inspired by what you see

The Vajra Arhat elephant.

The strong ghost king of the strong society



01

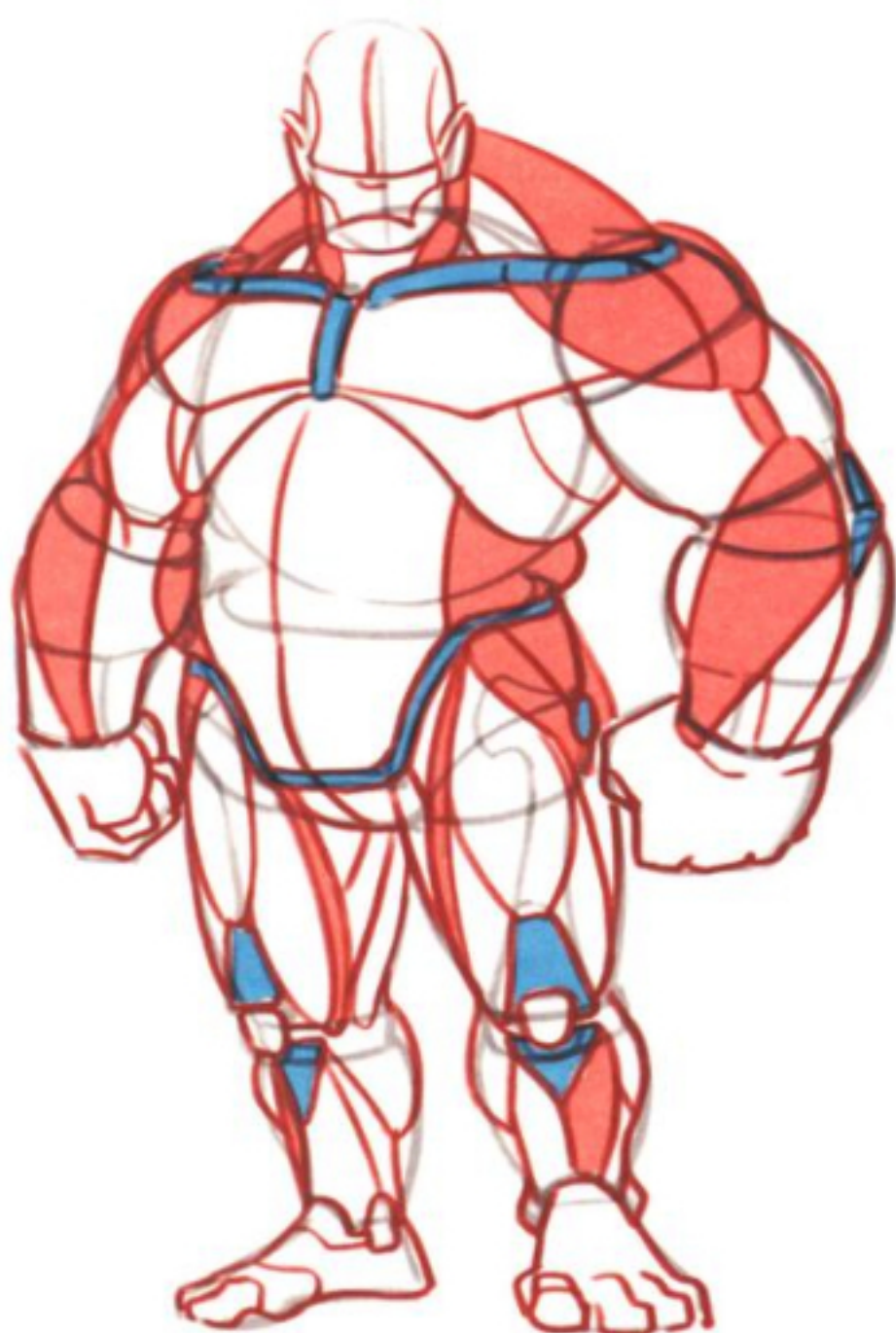
When adjusting the role, the proportion of the joints of the character's head, chest, hips and limbs can be determined from the perspective of the character's head, chest, hips and limbs. Starting from the system, in order to make the character appear strong, these parts can be appropriately enlarged. This is also the role.

-The key to adjustment.



02

In terms of the original proportional relationship, the position of the human bone grid is relatively obvious. These locations are respectively. It is the clavicle, cross bone, elbow joint, knee joint, etc. Focus on the key points of the role's activities. Logo, this can strengthen the dynamic sense of the character.



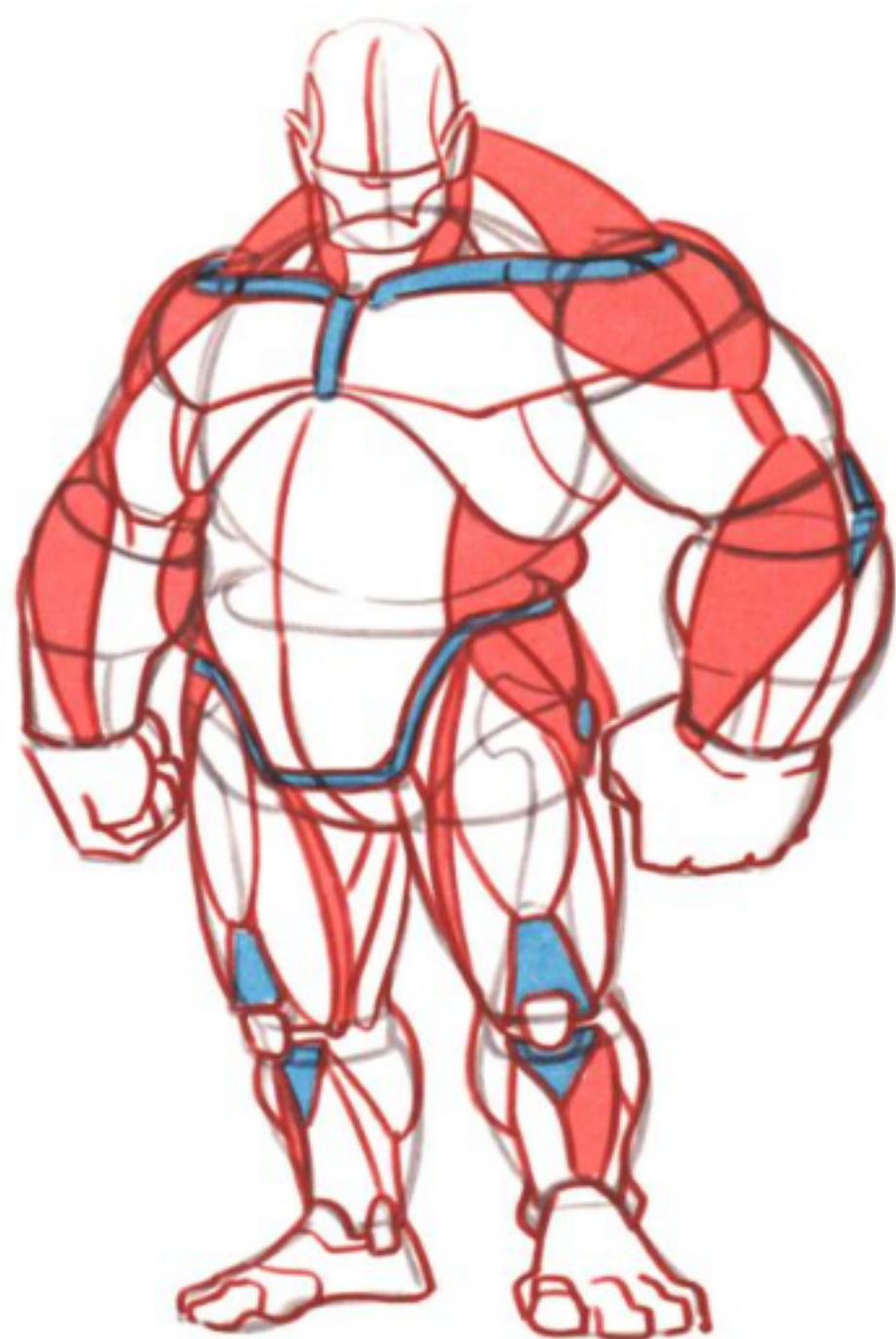
03

After identifying the proportions and bones of the characters, you can add muscles on the basis of them. In Tim. When adding muscles, there is no need to draw all the muscles, mainly to mark the movable joints.

The shape of the muscles on it.

The above three steps are to build the foundation of a role, and only these basic relationships can be used. After the analysis is clear, the subsequent characterization will become easier.





04

With the structural foundation of the human body, you can add character details next. We can learn from the previous character modeling and analyze the way the character is dressed.



05

When drawing this step, don't rush into the details right away. Put the character's wear first. Arrange the areas and adjust the shape of these areas appropriately so that you can better control them. The overall relationship of this character.



06

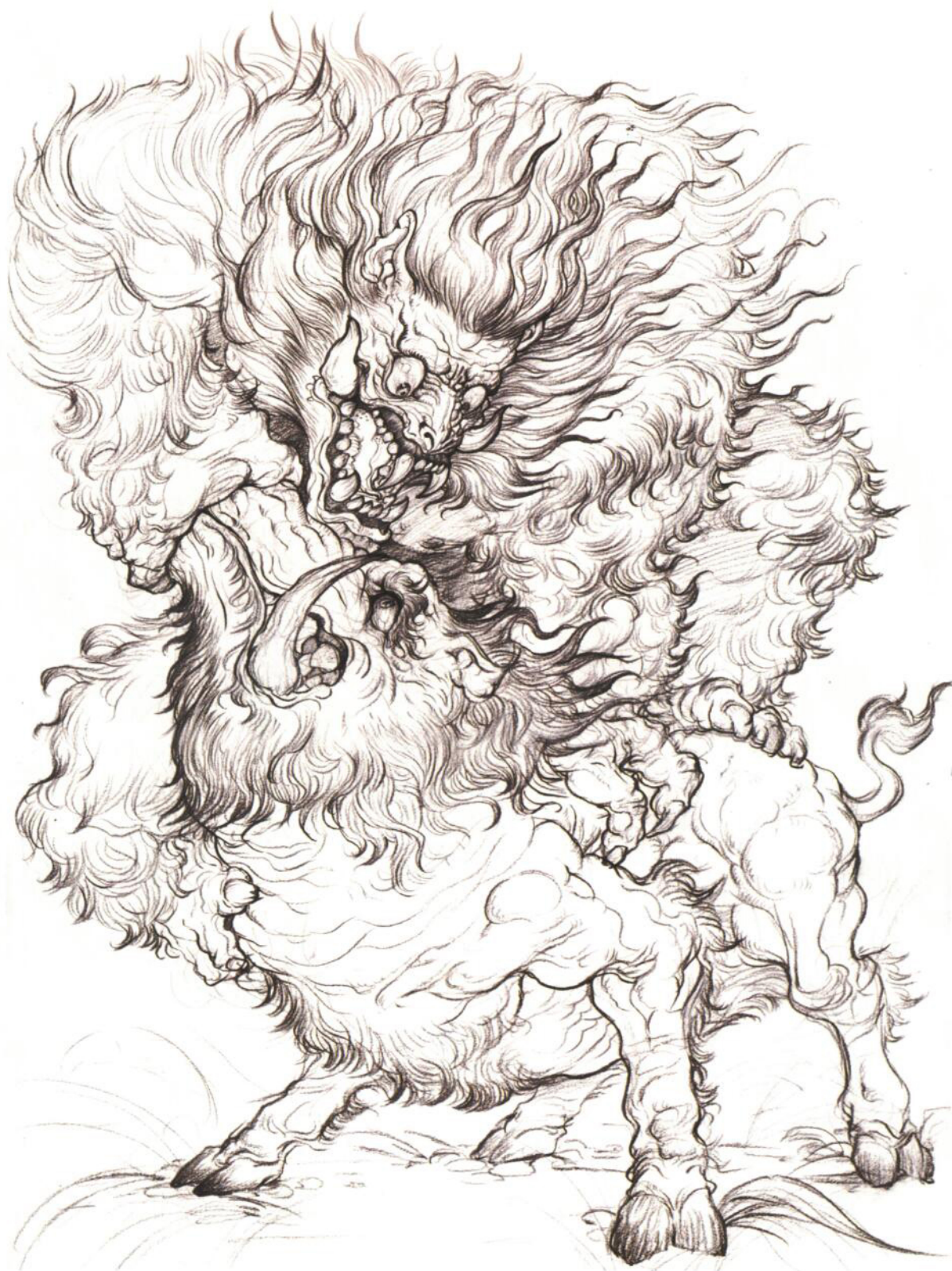
With an intuitive whole, then you can slowly shape the details of the character on the basis of it. Of course, this process requires everyone to have a certain amount of practice and accumulation to find their favorite way of portraying. So as to draw more interesting characters.





05

MANDRILL AND WILD BOAR



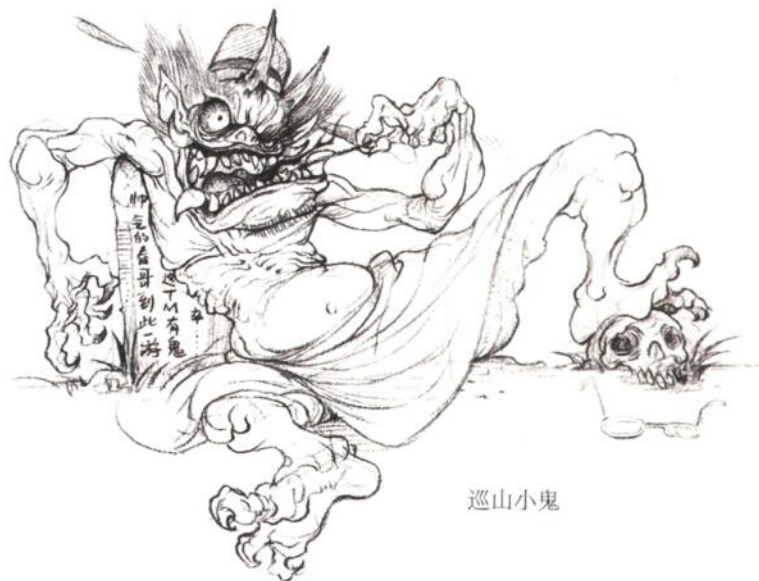
06

More monsters and ghosts





小鬼怪



巡山小鬼



清洁鬼









07

Character display



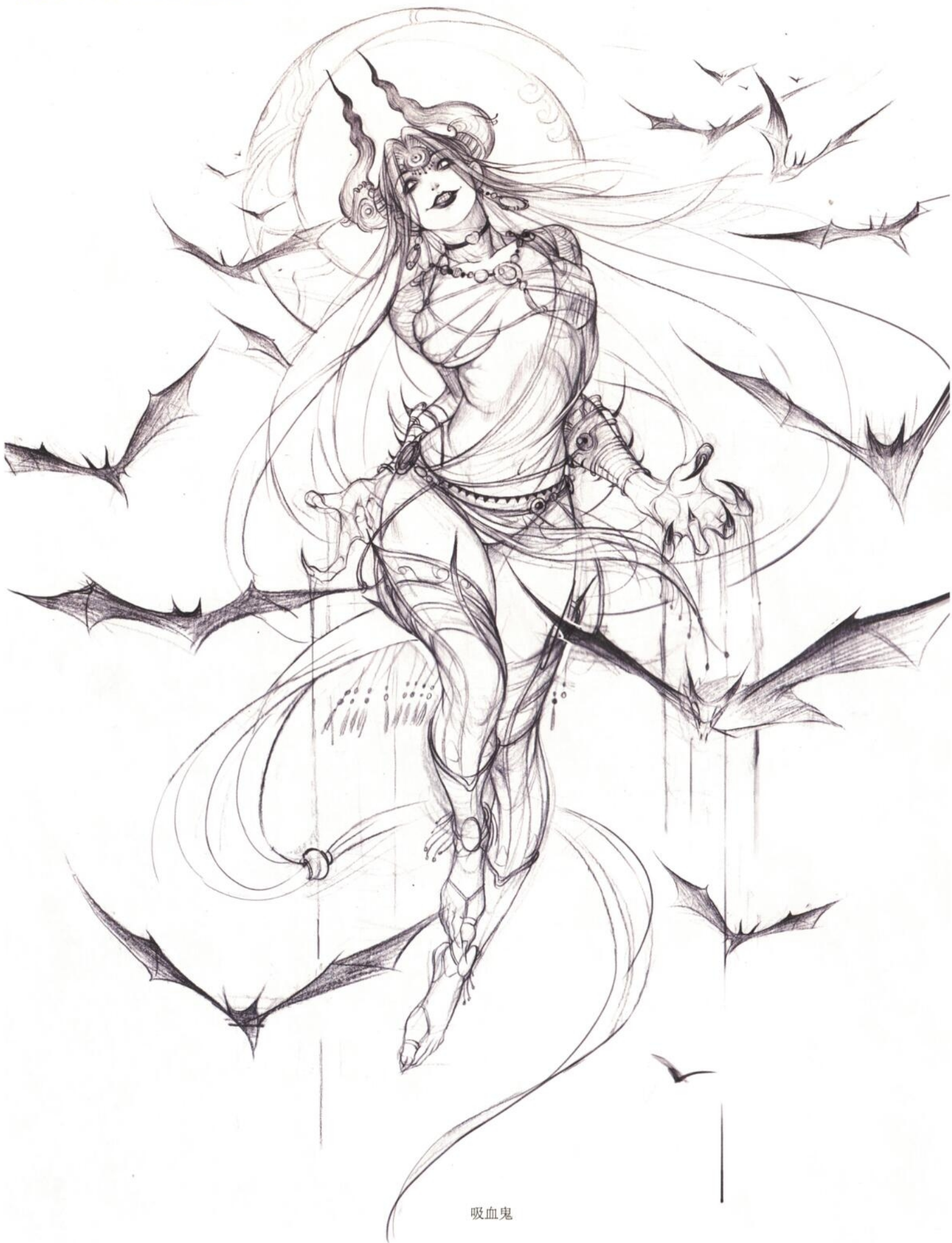


鬼将



九尾猫妖





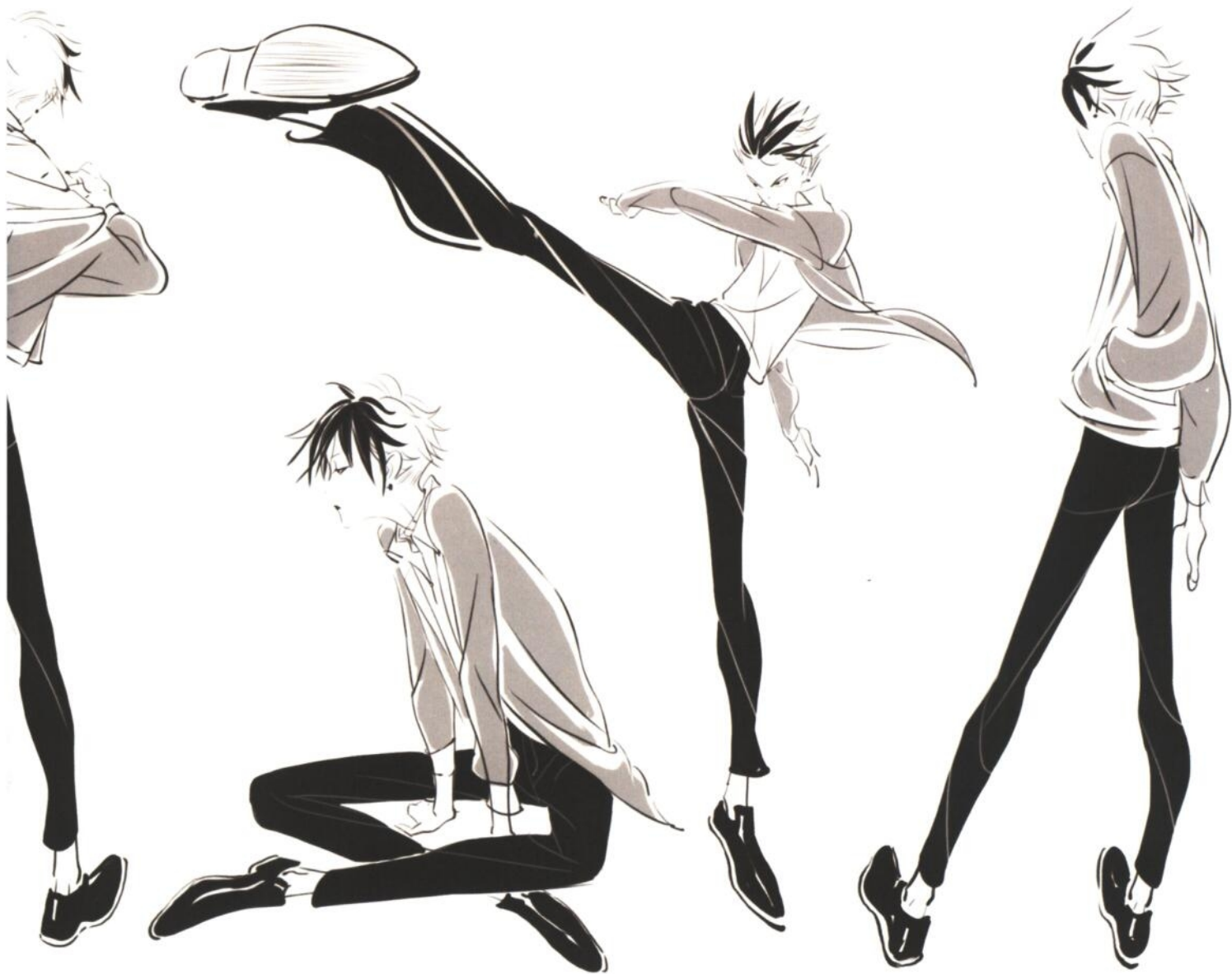
吸血鬼



兽人







后记

这本书的创作积累，在我严重的拖延症的作用下，花了将近5年时间。

这期间我也经历了很多，兜兜转转，一路从广州到上海、北京，最后又重新回到广州。

这个过程是漫长和挣扎的，有来自书稿的重压，有来自画画瓶颈期的迷惘，也有来自工作和家庭的压力。也经历过不想画的时刻，但始终还是拾笔埋头继续下去。至今还有很多自己没有摸清楚的东西，自知还相差甚远。

幸运的是，这一路走来遇到了很多厉害的前辈和有趣的小伙伴，他们每个人都有自己的绘画特质，能与大家交流让我感到无比温暖和愉悦。

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